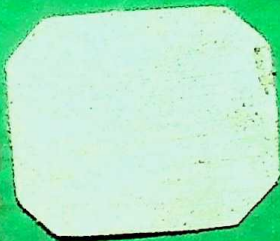


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CULTURAL NEWS FROM INDIA

VOLUME XV NUMBER 1
JANUARY 1974

INDIAN
COUNCIL
FOR
CULTURAL
RELATIONS

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The Indian Council for Cultural Relations is an autonomous organisation under the Ministry of External Affairs, Government of India, founded in 1950 with the object of establishing and strengthening cultural relations and mutual understanding between India and other countries. As part of its publication programme directed towards this cultural dialogue between India and other countries, the Council publishes, among other things, quarterlies in English (*Indian Horizons*), Arabic (*Thaqafat-ul-Hind*), Spanish (*Papeles de la India*) and French (*Rencontre Avec l'Inde*). The Council also publishes an illustrated, non-priced quarterly digest of cultural events (formerly bimonthly) *Cultural News from India*. A three-year concessional subscription to *Indian Horizons* will entitle the subscriber to a regular supply, free of charge, of *Cultural News from India*, for the period of his subscription. The subscription rates for the English, Arabic, Spanish and French quarterlies are given alongside. All correspondence regarding subscription, payment and matter for publication should be addressed to :

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Homage to Max Mueller, Rare Text Discovered,
Paintings Inspired by Music,
Indo-Iranian Cultural Exchange,
Libraries in Rural Areas,
Archives' Acquisitions*

national perspective

Krishna Chaitanya

Jnanpith Award for Dinkar

The Rs. 1,00,000 Bharatiya Jnanpith Award for 1972 was presented on Dec. 1 to the noted Hindi poet, Mr. Ram Dhari Sinha Dinkar, for his poetic drama *Urvashi*, at an impressive function at Vigyan Bhavan, New Delhi. The award which included a citation and a replica of a statue of Vag Devi, the award symbol, was presented to the poet by Dr. Karan Singh, Union Minister for Health and Chairman of the Award Selection Committee. The citation for the Award said : "Breaking away from the tradition of vague ethereal content and forms of 'chhayawad', Dinkar endowed modern Hindi poetry with the directness and vigour of a new diction capable of inspiring and expressing the indomitable urges of resurgent nationalism. He represents a unique phenomenon in Hindi literature inasmuch as he wields his pen to raise the banner of revolt and challenge as effectively as he does to express serene reflections and their human emotions in a lyrical idiom—the two trends alternating with captivating recurrence. No wonder the co-existence of irresistible evocative power and emotive nature of his poetry has been likened to 'rainbows sprouting over the blazing embers'. *Urvashi* is the fruition of the poet's genius and the thinker's exploration into the meaning and purpose and

dimensions of Love; of man's quest for the ultimate via the world of senses (Kama)." A versatile author of 30 poetic works and 25 books of remarkably lucid prose, the latter comprehending varying literary media of essays, fables, reminiscences, diary, literary criticism and history, including the Sahitya Akademi award winning "Sanskriti Ke Char Adhyaya", Dinkar continues to delve deep into the realms of philosophy as well as of world-poetry. Expressing gratitude to his admirers, Dinkar said that he was inspired by two great poets, Tagore and Iqbal, who wrote in conflicting postures. He was also influenced by Gandhi and Marx. He said he considered it necessary to liberate the people of this country from the dominance of the English language. There were, he added, two kinds of poetry—the poetry of education and the poetry of power. One who had studied a language with diligence could write the poetry of education but the poetry of power could be written only in one's own mother tongue. He pointed out that no Indian poet writing in English had been taken note of by the English-speaking world. It was only Tagore, who wrote in his mother tongue—Bengali—who received international recognition.

Homage to Max Mueller

Friedrich Maximilian Mueller never visited India. That did not prevent him from becoming one of the most sympathetic of the interpreters of the ancient Indian genius to the West. The rediscovery of the Indian achievement, begun in the eighteenth century and, in a sense, still continuing, came about mainly through philology, archaeology, and numismatics. Though Mueller spent much of his adult life at Oxford, he was a German to the manner born. He took little part in the archaeological approach to ancient India, but he was one of the pioneers of comparative philology. This science told a Europe, self-sufficient in its wisdom and technological achievements, that the East had a great heritage and, further, it had genetic linkages with the civilisation of Europe.

The 150th birthday anniversary of Max Mueller, who was born on December 6, 1823, was celebrated by a three-day

festival in Delhi organized jointly by the Indian Council for Cultural Relations and by the Max Mueller Bhavan. The celebrations consisted of a formal inaugural function at Azad Bhavan, an exhibition of the works of Max Mueller at the Max Mueller Bhavans in India, a symposium on "Max Mueller and Indian Studies Today", a documentary film on Max Mueller and his work entitled "I Point to India" and a Sanskrit play staged by the Delhi University Sanskrit Department. In some modified form these will visit the various cities of India where they have Max Mueller Bhavans. The symposium, in which R. N. Dandekar, V. Raghavan, T. M. P. Mahadevan, Satya Vrat, as well as German scholars like Dietmar Rothermund, Hermann Berger, Paul Thleme and others participated, was a scholarly occasion, often setting out the place of Max Mueller in what has come to be known as Indological studies. "Dialogue 72/73", which Max Mueller Bhavan brought out on the occasion; is full of informative articles and some good photographs. It is a permanent record of the tributes and the homage paid to Max Mueller and is quite rewarding reading. The documentary on Max Mueller presents the same case through a more easily assimilated medium.

Rare Text Discovered

A 1600-page Sanskrit manuscript has been in the collection of the Ranbir Sanskrit Research Institute, Jammu, for over a century. M. A. Stein in his catalogue brought out in 1888 mentioned this manuscript, but he took it to be a commentary on Patanjali's *Mahabhashya* which was written in 150 B. C. It fell to the lot of Dr. Dayanand Bhargava, Principal, Ranbir Sanskrit Vidyapeeth, Jammu, to discover to the great astonishment and joy of Sanskrit scholars that the manuscript entitled *Sidhant Sudha Nidhi* by Vishweshwar is actually a commentary on Panini's *Ashtadhyayee* which was written in the 6th century B.C. The commentary by Patanjali was on *Ashtadhyayee* as well as the *Vartikas* of Katyayan. The *Sidhant Sudha Nidhi* covers a stretch of about 2,500 years during which the Sanskrit language

underwent numerous changes. Not only is this commentary the latest, but also the most exhaustive so far available in the country. Another distinction of the manuscript is that the author has quoted in it 23 grammars and 34 works on philosophy and poetry. While certain portions of Patanjali's *Mahabhashya* are missing, Vishweshwar's commentary is complete in every respect. No exact date of the completion of the commentary is available. But from the other two works of the same author, namely commentaries on Sriharsha's *Naishadh Charit* and Bhanu Dutt's *Rasmanjari*, which were completed in Shaka 1638 (1716 A.D.), it can be inferred that this commentary was also completed round about that year. A resident of village Patia near Almora (U.P.), Vishweshwar, who died at the young age of 40, has left behind about two dozen works. There is hardly any branch of learning which has not been touched upon by this author. The Ranbir Sanskrit Research Institute is proud to possess about a dozen works of the author. Dr. Bhargava is busy these days doing critical editing of the commentary and hopes to complete the work in another three years.

Paintings Inspired by Music

Stuttgart was the venue last November of a function organised by the Indo-German Society when Prof. Dr. Ernst Waldschmidt, retired Professor of Indology of Goettingen University in the Federal Republic of Germany, was awarded the "Medal of Honour" of the Calcutta Art Society. The decoration was presented by Mr. Pranabesh Chandra Sinha, Secretary-General of the Calcutta Art Society. The medal is given to persons distinguishing themselves internationally in the field of "art and humanism". After the presentation, Prof. Waldschmidt gave a resume of his work and in particular of his most recent research in "Miniatures of Musical Inspiration" from the collection of the Museum of Indian Art, Berlin. This work, which the Professor has undertaken in collaboration with his wife, is being published simultaneously in India and the Federal Republic of Germany. The first volume was published some years ago. The second volume is under preparation.

Indo-Iranian Cultural Exchange

India and Iran signed a two-year Cultural Exchange programme on December 12. The programme envisages cooperation between the two countries in the fields of science, education, culture and art, radio, T.V., press and sports. It provides for the exchange of scientists, scholars, educationists, writers, journalists, artists and sportsmen, besides the exchange of dance and music ensembles, art exhibitions, books, radio and T. V. broadcasts and awards of scholarships. The possibility of establishing a Chair for Persian language and literature in an Indian University and a chair for Indology in the Tehran University will be explored. The two countries will exchange experts in brocade-weaving, meshed and mosaic woodwork and glazed tiles.

Libraries in Rural Areas

As part of the nation-wide celebrations of the bicentenary of the birth year of Raja Rammohan Roy, the well-known social reformer, the Union Ministry of Education and Social Welfare has initiated a library movement with the primary objective of taking books to the rural centres through District Libraries and Nehru Yuvak Kendras. This programme is being implemented through the Raja Rammohan Roy Library Foundation. In the first phase of this programme, the Foundation proposes to strengthen District Libraries and Nehru Yuvak Kendras through donation of books. These books will be largely in regional languages and will cover classical and reference books, books on India, children's books, popular science books and books for neo-literates. At a subsequent stage, it is proposed to organise Mobile Library Services at selected centres in cooperation with the State Governments. This will help in taking the library movement to the block and village centres. In addition to books, the Foundation also proposes to supply the libraries with science kits, tapes, films, film scripts and art books and folders and other audio-visual material, designed to provide informal education to readers in the rural areas.

Archives' Acquisitions

The National Archives of India have acquired the private collection of papers of the late Dr. Rajendra Prasad, the first President of India. The collection has been donated by Babu Mrityunjay Prasad, son of Dr. Rajendra Prasad. The papers comprise, among others, a manuscript copy of Dr. Rajendra Prasad's book, *India Divided*, and statements of the peasants of Champaran, personally recorded by Gandhiji, Rajendra Prasad and others. As many as 22,000 statements had been recorded in Champaran under Gandhiji's guidance. The collection also contains correspondence of Dr. Rajendra Prasad with Gandhiji, Jawaharlal Nehru, Sardar Patel, Maulana Azad, Rabindranath Tagore, Subhas Chandra Bose, C. Rajagopalachari, Ram Manohar Lohia, S. Radhakrishnan and President V. V. Giri. The National Archives have, today, the collections of private papers of Gandhiji, Maulana Azad, G. B. Pant, Subhas Chandra Bose, G. K. Gokhale, Dadabhai Naoroji, V. S. Srinivasa Sastri, Sardar K. M. Panikkar and C. F. Andrews.

*Arts Festival, The Cinema,
The State Drama Festival,
Cultural Activities from Abroad,
New Direction, Exhibitions*

bombay

Eunice de Souza

Arts Festival

This has been a season of festivals in the arts, beginning with the prestigious Kal-Ke-Kalakar Sangeet Sammelan which is one of the major dance and music events in Bombay. In this festival, held in November, sixty musicians and dancers participated. Before each evening's performance began, there was a dance demonstration in various classical styles, many of these presented by artists in the Sammelan. Among the dancers presented were Sani Das and Ratna Roy of Orissa who both demonstrated and danced in the Odissi style, accompanied in the demonstration by Guru Kelucharan Mahapatra. Bhaskar Menon, Prassanna Menon, Rama Panickkar and Radha Menon presented Kathakali; Raja and Radha Reddi presented Kuchipudi; Kumudini Lakhia demonstrated Kathak. The commentaries were read by Sunil Kothari.

Discussing the festival, Sunil Kothari, one of the leading critics of classical Indian dance in the city said that the Festival was particularly important now because young dancers had very few platforms. At the same time participating in this sammelan creates a personal dilemma for Sunil who feels that it is no longer enough to preserve the classical tradition because "dancers are now alienated from their audiences". He feels that it is vital for the survival of dance in a meaningful way for dancers to experiment with new stories, new subject matter for

interpretation, otherwise dance will soon be in a decadent state. He says that among the very few dancers doing experimental work today are Chandralekha, Kumudini Lakhia and Mrinalini Sarabhai. For example, Kumudini's *Dwidha* presents through Kathak her own conflicts as a dancer : for whom is she dancing? What is the meaning of her work for herself and others? This is the kind of work young dancers ought to be doing, feels Sunil.

More recently there was the Twelfth Maharashtra State Music and Dance Festival held at Rang Bhavan. This year's festival was held in special honour of the late Khansaheb Abdul Karim Khan and the late Ramakrishna Buwa Vaze both of whose birth anniversaries were celebrated last year. Abdul Karim Khan is remembered particularly for his *thumris* which made classical music accessible to much larger audiences. Vaze is remembered particularly for his *natya sangeet*, songs to be sung as a part of plays in Marathi. One of the particularly appealing aspects of this festival is that the tickets are priced very low and one can hear very great artists for a very small sum. This is a rarity here.

The Cinema

The Film Finance Corporation Festival included in its programme fourteen films in six languages, many of them first films by the director concerned, and many based on well-known literary works. Among the films screened were Mani Kaul's *Uski Roti*, *Ashad Ka Ek Din*, Kumar Shahani's *Maya Darpan*, Sathyu's *Garm Hava*, Mrinal Sen's *Padatik* and others. These films will later go to Paris, Belgium, Switzerland and the U.S.

The State Drama Festival

The State Drama Festival has just concluded. It was held at six centres in Maharashtra : Nagpur, Kolhapur, Nasik, Hyderabad and two centres in Bombay, one in the North of the

city and the other in the south. One hundred and seventeen plays were presented in the two centres in Bombay alone. Prof. Sadanand Rege, Professor of English at Ruia College, poet, playwright, short-story writer and translator of plays, was one of the judges at the competition finals. He said that we must give the state government credit for the phenomenal increase in activity in the theatre in the last ten years or so. Even banks and state transport company branches have theatre competitions. The prize-winning play this year was a Marathi version of *Waiting for Godot*. This fact is interesting particularly because there was a controversy about the panel of judges. Those protesting against some of the judges included felt that they would not be capable of appreciating new and experimental plays. In fact the judgement demonstrated the reverse, even if *Waiting for Godot* is hardly the newest thing any more. Prof. Rege says very few new scripts were in evidence, largely because professional writers don't particularly want their plays to be performed for the first time by amateur groups. (This competition does not permit professional actors to take part).

Cultural Activities from Abroad

The world's culture seems suddenly to have descended on well in the last two months. The British Council sponsored an exhibition of some work by Henry Moore and some short films on him and his work : the World War II shelter drawings, the large two-piece Reclining Figure made by Moore for the Lincoln Centre in New York, the figure in Travertine Stone for the Unesco Headquarters in Paris, and others. Madam Stratou's company of Greek dancers paid Bombay a Maharashtra State Government-sponsored visit. Madame Stratou was the first to organize regular theatre performances of Greek folk dances and songs on a professional basis in Greece. She has also written a book on Greek dance which shows that many of the extant folk dances are very closely linked with dance forms seen in ancient paintings, frescoes and the like. The Tsankonikos, for example is still danced in Tsakonia and many research scholars

believe it to be the very dance that "resurrects the exodus of Theseus from the labyrinth of Knossos."

The Hosho School of Japan presented the classical Noh plays at the Bhabha Auditorium. The items included *Tsune-masa* by Zeami who is considered the founder of modern Noh, and *The Damask Drum*. *The Melon Thief* constituted a lighter episode between the two highly stylized pieces. Marianne Balchin of the Institute of Choreography, London, gave a lecture demonstration at the British Council on dance notation as applied to Indian dance. This system of notation was the creation of a Mr. Benesh who is the son of a ballet dancer and is himself married to a dancer. The system includes six basic signs and a limited number of variations to indicate turns, runs, walks, levels, stage locations and so forth. The application of this system to Indian classical dance is largely the work of Miss Balchin who has trained in Kathakali, Manipuri, Kathak and Bharat Natyam, and hopes that work will be done in India in the field of notation so that the creations of gurus and the traditional forms will be preserved even though the forms themselves evolve.

In addition to all this we've had two foreign film festivals, Russian and Canadian. The Mandala Dance Company from the States will soon be here as well. This group has been created by Asha Coorlawala, an Indian girl who has trained in modern dance with some of the best known names in this field in the States.

New Direction

Good news in publishing : Penguin's *New Writing in India* edited by Adil Jussawalla, poet and lecturer in English at St. Xavier's College, Bombay. Adil was asked to keep Western readers in mind when compiling this anthology. As the introduction to the anthology points out, this condition does not involve "fundamental concessions". It just means that certain

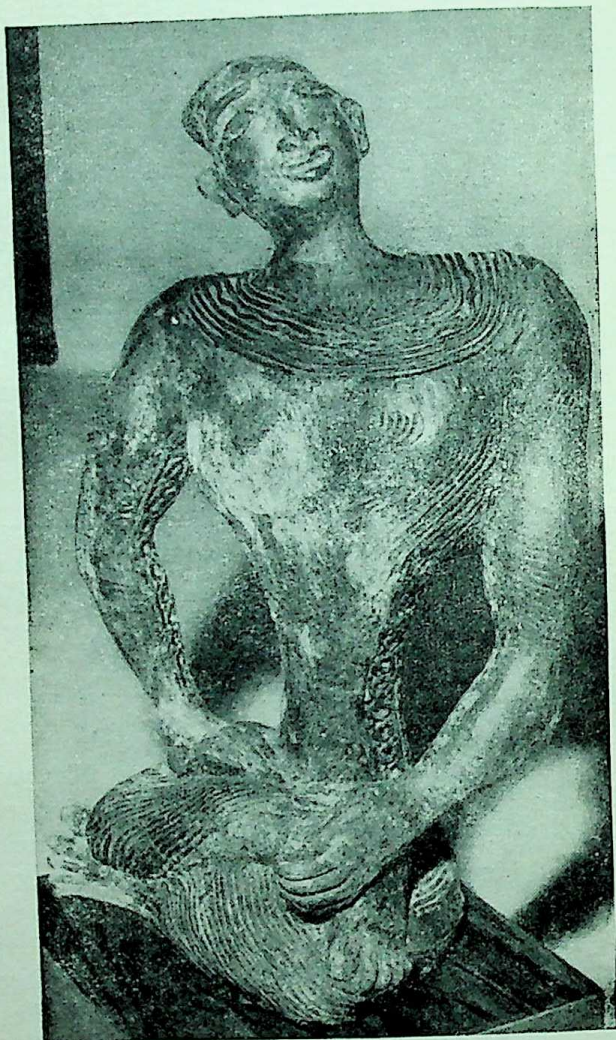
kinds of work, such as Amrita Pritam's *Waris Shah* for example, cannot be included even though the poet herself considers this one of her important works. This is because the poem is "so intimately bound up with the cultural life of the Punjabis, that very few Indians who are not Punjabis, let alone Western readers, respond well to the poem". It also means that the extracts have been arranged in a way "that will help the non-Indian reader most.....There are three parts. The first contains writing which has been engendered by certain internationally recognizable political events—the second part...with the changing social structure in India...and the third with describing highly subjective states of mind and exploring existential problems". This is the only worthwhile anthology of its kind in existence, and includes poems, extracts from plays and novels, poems, criticism written during the last ten years in English and other Indian languages.

We also now have a new literary magazine published in Bombay : the *Opinion Literary Quarterly* sponsored by the editor of *Opinion*, Mr. A. D. Gorwala, and under the "special care" of Gauri Deshpande and Kersey Katrak.

Exhibitions

Exhibitions in sculpture include Narayan Kulkarni's first one man show in Bombay. The exhibition contained thirteen sculptures in metal (bronze and iron) and stone. Plated angles and iron rods evoked the thrust of growing plants. *Peacock* (iron rods) and *Cock* (direct plated welding) were amusingly accurate in catching characteristic attitudes—hauteur and "strut". Meera Mukherjee exhibited her bronzes at the new premises of the Max Mueller Bhavan. She exhibited eleven pieces and photographs of an earlier work depicting Ashoka after the war of Kalinga. The bronzes are obviously influenced by the techniques and forms of Bastar figures. But what was impressive was Meera Mukherjee's ability to make personal "statements" as it were while relating to a tradition. This was

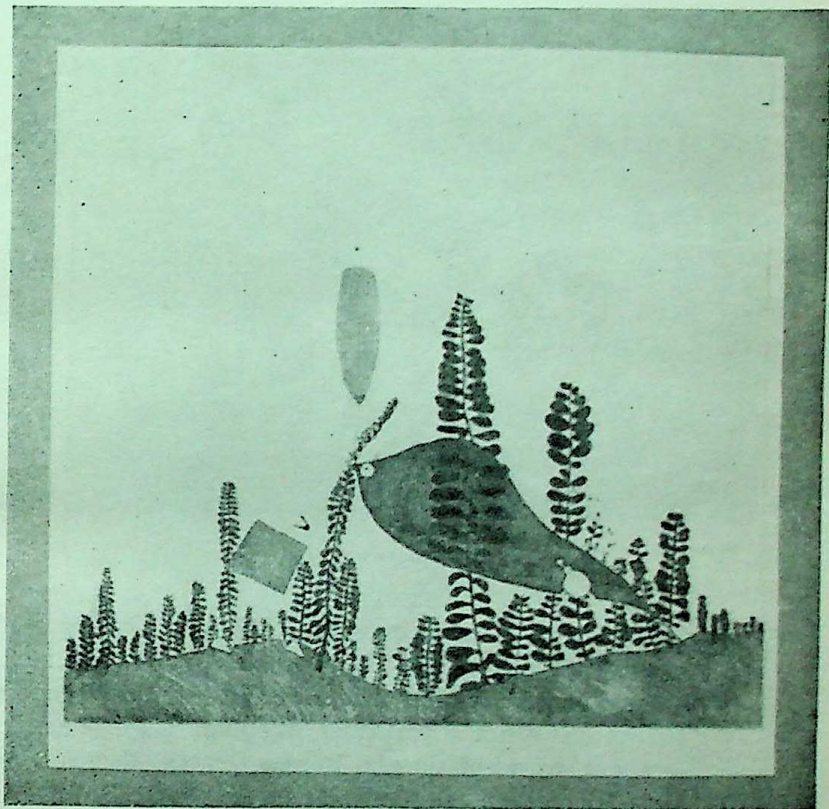
done with particularly moving effect in the Ashoka statue which I wish it had been possible to see in the original.



Meera Mukherjee : Philosopher Gargi (bronze)

Anjana Mehra and Chanda Joglekar, two young artists from Baroda exhibited a series of etchings (zinc plate) at the Jehangir.

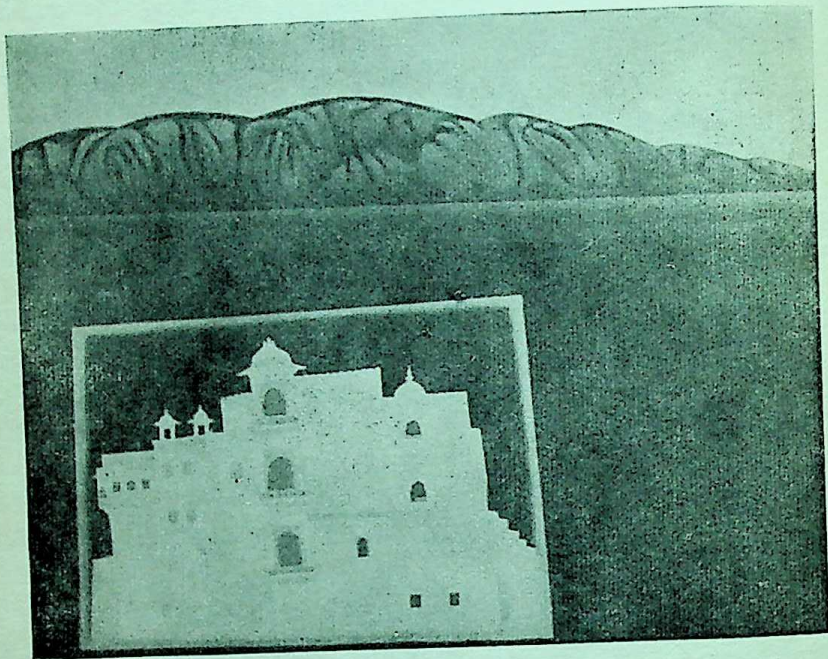
Chanda took for her theme the loneliness and separateness of people ; a formal photograph of a couple is placed on a table but placed in a garden that is overgrown and suggests neglect and decay. The cold colours—grey, black and white, used without emphasis or drama, suggested effectively the quality of bleakness in the lives depicted. Anjana Mehra's work is charmingly whimsical—enormous beetles wandering atop minia-



Anjana Mehra : Etching

ture mountains and the like. P. N. Choyal and Shail Choyal (father and son) held a joint exhibition. Shail Choyal's work recalls Bhupen Khakhar's in some ways—in the use of perspec-

tive, the resemblance to miniatures and so forth—but does not often attempt to depict the loneliness of people, particularly of the old, which was often Khakhar's concern, particularly in some of the earlier paintings.



Shail Choyal : Moon at Twelve

Akbar Padamsee is currently exhibiting a series of "metascapes" at the Pundole. He says he uses the word metascapes because he doesn't want to be identified with a landscape painter. His interest is not in particular locations, his style neither abstract nor representational. But his general theme is nature—mountains, trees, water—the elements.

Also on at the moment is the Sixth National Book Fair. An interesting feature of this event is the evenings with authors in various languages. They read from their works, discuss why they write, the state of publishing, and so forth.

*Children's Festival,
Deshabandhu Chittaranjan Das, Satyajit Ray,
Ustad Ali Akbar Khan, Igor Oistrakh,
Theatre, Exhibitions*

calcutta

Kali Biswas

The unusually frequent depressions formed in the Bay of Bengal during the past few weeks caused heavy rains and cyclonic winds which lashed the coastal districts of Orissa and West Bengal. Inclement weather continued, at regular intervals, ushering in the spell of winter a little early. The cost of fruits, fish and vegetables, which showed an upward trend, shot up further owing to difficulties in communications. Winter, naturally, changes the Maidan scene, and the cricket fans started net practice in right earnest. What lent additional colour was the appearance of pretty, smart girls who looked determined to make their mark in the cricket world. Among the cultural functions, the more important were the week-long Children's Festival organised, at the Calcutta Information Centre, by the Public Relations Department of the Government of West Bengal in observance of Pandit Nehru's birth anniversary; music sessions and the Contemporary Art Exhibition from Bangladesh; art fairs held at both Santiniketan and Calcutta; besides the usual dramatic performances and solo exhibitions.

Children's Festival

With multicolour bulbs illuminating the entire area, the Information Centre attracted a regular stream of boys and girls throughout the week the festival lasted. Apart from interesting programmes like children's films, puppet dances, magic and the like, the most attractive item for the children was an on-the-spot painting competition in which 600 boys and girls took

part. Works were assessed by a judging committee of well known art critics and painters and the first four in each of the age groups 5—8 and 9—16 were awarded suitable prizes in the presence of an invited audience. The remaining 11 in each group were also encouraged with awards of consolation prizes.

Deshabandhu Chittaranjan Das

The West Bengal Government was considering the publication of a reliable and full size biography of Deshabandhu Chittaranjan Das, said Shri Siddhartha Sankar Roy, Chief Minister of West Bengal. Shri Roy, who was addressing a Press Conference on the occasion of Deshabandhu's 133rd Birth Anniversary, said that the "Step Aside", the house at Darjeeling where Deshabandhu had breathed his last, would be acquired by the West Bengal Government and converted into a memorial. Shri Subrata Mukherjee, Minister of State for Information, presented the Chief Minister a booklet entitled *Swarajer Khasra* (A Draft Outline for Swaraj) on this occasion. Written by Deshabandhu Das in 1923, the draft is now kept at the National Archives. The booklet, considered a valuable historical document, contains a foreword by the Prime Minister, besides an article by Netaji Subhas Chandra Bose on Deshabandhu, a poem in English by Rabindranath Tagore and also an introductory note by Amiya Nath Bose.

Satyajit Ray

The Government of West Bengal has come forward again to help Satyajit Ray produce his latest film *Sonar Kella*. It might be recalled that *Pather Panchali*, the film which brought him international fame and established him as the best Indian film director, remained incomplete at first owing to shortage of funds. The late Dr. B. C. Roy, the then Chief Minister of West Bengal, decided to provide necessary funds immediately after he saw the first two reels. *Sonar Kella*, a thriller based on Roy's own story, featuring Feluda the detective hero, involves as high a production cost as Rs. 5 lakhs. The Government of West Bengal has already paid him a cheque for

Rs. 20,000/- as the first instalment towards the production cost. It is not yet known if the Government of West Bengal intends to control the distribution rights of the film, though, as clarified by Shri Subrata Mukherjee, the Minister of State for Information, the money would not come from the fund of Rs. 25 lakhs, created by the Film Development Board for assisting the film industry of West Bengal.

Ustad Ali Akbar Khan

That they can defy cyclonic weather to listen to exalted music was proved by Calcutta fans when they went to the Kala Mandir where Ustad Ali Akbar Khan gave a Sarod recital under the auspices of Jalsaghar. The distinctive feature of the function was a duet performance given by the father and son in the concluding stage—Ustad Ali Akbar Khan and his worthy son Dhyanesht Khan playing the Sarod with Kishan Maharaj and his son, Puran Maharaj, providing the tabla accompaniment. After an impressive exposition of Vilaskhani Todi on the instrument in his inimitable style, Ustad Ali Akbar played Gat in Basantamukhari. The strokes, coupled with rhythm and subtle nuances simply charmed the audience. The concluding item was Mianki Todi played in Alaap and Gat. The intricate patterns created by the Ustad and his son, Dhyanesht Khan, were ably supported by the tabla accompaniment provided by Kishan Maharaj and his son, Puran Maharaj.

Igor Oistrakh

Igor Oistrakh was given a hearty welcome when he got down from the plane at the Dum Dum airport. One of the foremost Soviet violinists, Oistrakh visited India earlier in 1960, and gave performances in Bombay and Poona. Scheduled to oblige the music lovers of three metropolitan cities this time, Oistrakh felt it would give him an opportunity to take colour photographs—his hobby.

Born in Odessa in 1931, Igor Davidovich Oistrakh became a pupil, at the age of 13, of the eminent teacher, Prof. Piot Stolla-

rsky. Later, he started studying under his illustrious father at the Moscow Conservatoire. It was at the age of 13 that he won the first prize at a violin competition in Budapest and also added another feather to his cap later, in 1952, at the Wienla-wski International Competition held at Poznan. His taste in music was catholic, he said in the course of an interview, and included the performances of works by Bach, Bartok, Schubert, Schumann, Brahms and Beethoven as well as of those by Hindamita, Prokofiev and Shostakovich. Though he had no particular affinity with the composers of the pre-Bach era, he was fond of such modern Russian composers as Schedrin and Tschiakovsky, he added. The violin concertos he likes best are those of Tschiakovsky, Sibelius, Brahms, Schumann and Bartok, of which he gave the premiere performances of the last two in Moscow. Oistrakh had also the privilege of performing with Pablo Casals, the world's foremost cellist, who was 89 at the time.

Theatre

Of the four plays presented by the Abhinetri Sangha at Rabindra Sadan, one was original (*Krushbiddha Kuba* ; author—Utpal Datta) while the rest were based on adaptations from Moliere, Oddette and Ibsen. *Rajkumar*, adapted from Oddette's *The Big Knife*, was decidedly the best of all the productions. Soumitra Chatterjee, the popular film star who played the title role, gave a true interpretation of a character torn between the emotions of an earlier idealistic outlook of a poet and the later attitude towards materialistic life, imbibed through the phenomenal success as a film star. Sabitri Chattopadhyay who played Jaya, the hero's wife, gave an equally convincing performance.

Exhibitions

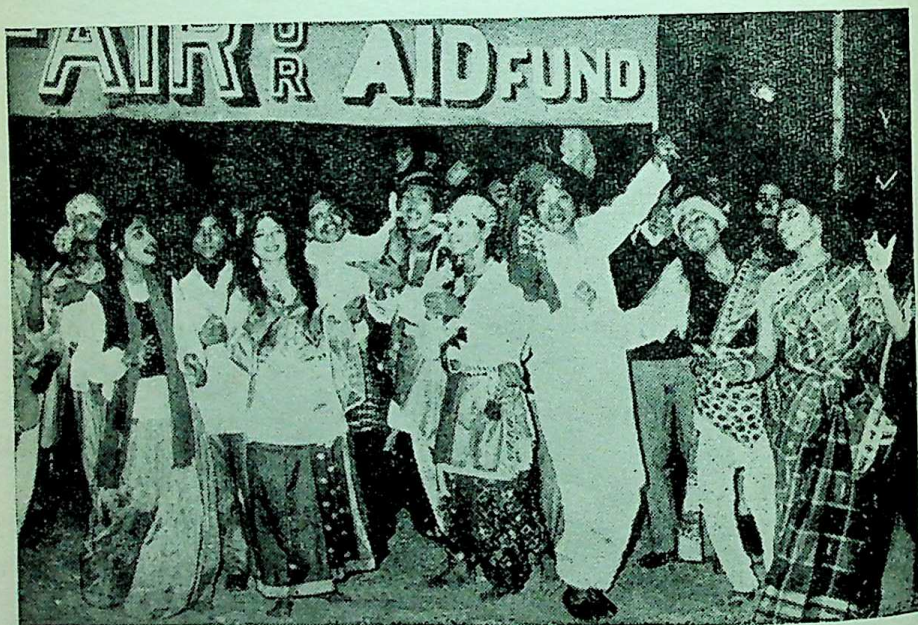
Calcutta artists were delighted to meet Zainul Abedin, the noted painter, and seven other artists who came with an exhibition of Contemporary Art from Bangladesh. The exhibition, brought under the cultural exchange programme, was held at the

Academy of Fine Arts galleries and included 115 works by 44 well known Bangladesh painters. Though one noticed an element of similarity between the art of India—specially that of West Bengal—and Bangladesh, one was rather impressed by the colourful outlook of the exhibits, particularly the use of loud and vibrant colours by the Bangladesh painters. The *piece de-resistance* was a 30' x 4' horizontal scroll done by Zainul Abedin. Based on a devastating cyclone which took a heavy toll of life and property in Bangladesh in 1970, the scroll, depicted in



Aminul Islam : Sphere 2 : Desire

Abedin's typical realistic style, a heap of bodies and cattle lying on a *char* in Sanddwip, with a lone human being, as if only to add an element of pathos to the grim tragedy. While Safiuddin Ahmed interpreted the riverine Bangladesh through abstract composition based on the fisherman's net (Composition I), Anwarul Haque re-created Ajanta painting through elegant abstract forms. Delightful examples of graphics came from Abdur Razzaque (Standing Figure). Younger painters looked more progressive in outlook, obviously because of their visits abroad, and mention might be made of Aminul Islam, Hasheem Khan, Nitun Kundu and Debdas Chakravarty. The Most noteworthy feature was the tapestry work in which Bangladesh has made a steady progress. The best example was 'Snake Charmer' by Rashid Chowdhury. Zainul Abedin, who met his old friends, had a busy time participating in some discussions that took place in the city.



*Kala Bhavan students taking part in a programme in
Santiniketan Art Fair*

Under the auspices of the British Council an exhibition of photographs of Henry Moor's sculptures was held at the Academy of Fine Arts gallery, while at the Birla Academy, reproductions from the works of Western Master Impressionists and Post-Impressionists were kept on view for a fortnight. Of the others, mention might be made of Francophil Exhibition organised by the Consulate of France, featuring Sunil Das, Paritosh Sen, Nirode Majumdar, Sudarshan Benegal and Santosh Rohatgi, each of whom had studied in France. An art fair organised by the Kala Bhavan students in Santiniketan attracted interested visitors from the neighbouring villages who enjoyed a wide range of paintings and handicrafts displayed on the occasion of the birth anniversary of Acharya Nandalal Bose. The Calcutta Art Fair held in market square, opposite the Corporation



D. Bhowmik : a dark room experiment

Office, drew a large number of visitors every evening. Apart from paintings and sculpture pieces, on-the-spot sketching sessions attracted the visitors, some of whom got their pencil portraits made for a mere five rupees. Arrangements had also been made for seminars on art in which some leading painters and art critics took part.

In this connection mention might also be made of an exhibition of photographs by D. Bhowmik held at the Academy of Fine Arts gallery. Bhowmik who has studied in the U. K. and Germany, is a qualified scientist and photographer. Apart from documentative photographs, Bhowmik tries to interpret each subject through a series of latest experiments made in the dark room, thus lending some exhibits a rare graphic and dimensional quality. Particularly interesting was a nude photograph which, through skilful use of light, looked like a marble carving.

*Exhibitions,
Classical Indian Music,
Music from Abroad,
Children's Day, Margaret Mead,
Experiment in Theatre,
Other Plays*

delhi

Uma Anand

The rise in petrol prices has hit the cultural show business as every other. People have to choose carefully the shows they wish to see. The choice has been rich and varied and it has not been easy to make a choice.

Exhibitions

Lalit Kala Akademi put on 3 major Exhibitions. The first was the annual All India one and this year, as usual, we had a great deal of criticism regarding the choice of works of art. Mr. Richard Bartholomew worked against great odds in his selection as most of the major artistes refused to participate leaving him a limited field. The prizes went to Satish Gujral—who is now doing assemblages in metals—Anupam Sud, Ramachandran and Santosh.

The second important showing was of artistes from Bangladesh. This was of wide interest although we were warned that most of the major works were done before the war of liberation. Indeed, few paintings reflected the tragic holocaust the people had been through, reminding one that such devastating experiences need to be absorbed before they can find true artistic expression. Of the paintings, one saw the warm humanism of Zainul Abedin and Saifuddin Ahmed and the striking abstracts of Kibria and Rashid Choudhury made a lasting impression. It was good to see a number of works by younger painters, in their 20's and 30's. We look forward to more such opportunities and a closer exchange and acquaintance in the future.

The British Council collaborated with the Lalit Kala Akademi in putting on a small but interesting exhibition on Henry Moore. There were 4 small but most effective original works, the rest being photographs—brilliantly taken by the sculptor himself—and a few colour reproductions. The well-known Indian sculptor Shankho Choudhury opened the Exhibition. He has just recently taken over as Secretary of the Akademi.

Classical Indian Music

In the music-world, All India Radio's Sangeet Sammelan, held at Vigyan Bhavan, was of chief interest. It opened with a Shehnai recital by Ali Ahmed Hussain and party. The favourite concerts were by Amir Khan (vocal), Padmavati Shaligram (vocal), Radhika Mohan Moitra (sarod), Lalgudi Jayaram (violin) and Imrat Husain Khan (sitar).

Music from Abroad

Delhi Music Society and Max Mueller Bhavan held an exhibition concert at Kamani auditorium featuring the Asmann Quartet and the S.W. German Radio Wind Quintet.

But by far the most exciting Western music event was the visit of Igor Oistrakh, famed violinist and son of the great artist, David. We seldom get the opportunity to hear soloists of such eminence and it is many years since a violinist of such a calibre performed in India. Oistrakh gave a brilliant concert which will be long remembered by Delhi enthusiasts.

Children's Day

Pandit Nehru's birthday on Nov. 14 was marked by events connected with Children's Day. There was the usual gay Bal Mela. Shankar's Annual Painting Competition kept youngsters happily busy and a Science Exhibition proved popular.

Margaret Mead

For adults a more sober note was struck at the Nehru Memorial Lecture delivered this year by the eminent Anthropo-

logist, Margaret Mead. She chose to speak on "Prospects of World Harmony : an Anthropological View". It was a grave warning against pollution which is destroying our environment. The lecture was very largely attended and was held in the open air. Even as she spoke, dust and smoke settled gently on both the speaker and the audience.

Experiment in Theatre

Brecht has inspired many theatre groups in India and Delhi had the opportunity of seeing his wonderful play *The Caucasian Chalk Circle* done in Marathi by the Mumbai Marathi Sahitya Sangh. The play was directed by Vijaya Mehta and of special interest was the fact that Fritz Bennewitz of G.D.R. (a Brecht expert who did the "Three Penny Opera" with the National School of Drama a few years ago) collaborated with her in the use of folk forms of Maharashtra. The play lent itself well to this experiment indicating the way to producers who wish to do contemporary themes in a traditional style.

Other Plays

Several groups have put on productions : the British High Commission Dramatic Club chose Homes' *The Secretary Bird* while Theatre Action did *What the Butler Saw* by Joe Orton.

Yatrik revived their Hindi production of Gorky's *Lower Depths*, directed by M. K. Raina while Dishantar had a repeat season of past performances. The main drawback of the Hindi theatre scene this season is the absence of any major new play in an Indian language. *Ghasiram Kotwal* by Tendulkar, done by Abhiyan some months ago (reviewed in the last newsletter), was disappointing. We look forward hopefully to new plays in the New Year.

Triveni Ballet Group did a new Manipuri ballet directed by Singhjit Singh at the Triveni open-air theatre. The theme was interesting—based on an old legend—which gave scope for some tribal Naga dances. But on the whole there was no real

break-through. Our choreographers have not yet been able to create a new, dynamic form and by merely diluting the traditional styles they do not achieve much. *The Voice of the Wind*, Singhjit's new work, was pleasant enough but when will we be thrilled and uplifted by Indian ballet ?

It is likely that the Folk Dance Festival which usually takes place in January on our Republic Day will not be held this year. But we have something to look forward to in the visit of the world-famous Greek Folk Dance choreographer, Madame Dora Stratou. Her Ensemble of Folk Dancers will open the New Year for us with a series of performances. Surely a happy augury.

*Kedar Nath Agrawal Honoured,
Theatre, Vishnu Digambar Birth Centenary,
Seminar on Manu-Mohammad-Marx,
Dr. Hazari Prasad Dwivedi Honoured,
State Lalit Kala Akademi's Ninth Annual*

lucknow

K.C. Sonrexa

Kedar Nath Agrawal Honoured

One of the eminent founders of progressive trends in Hindi poetry, Kedar Nath Agrawal has been honoured with the top Nehru Award of the USSR for his poetic excellence as evidenced by his *Phool Nahin Rang Bolte Hain* (Not the Flowers But the Colours are Eloquent), a collection of his modern lyrical verse. An advocate of the Government for the State cases in criminal law at Banda, Mr. Agrawal combines his profession with his service to the muse. An organic association with the people of the soil and soil itself, through the heart of which runs the river Ken in district Banda that produced the immortal epic poet Tulsidas, and the city itself, have imparted to his poetry an innate pastoral lyricism and love of the people.

Theatre

The Shatroopa Theatre Group of New Delhi, led by the noted Hindi playwright Daya Prakash Sinha, a civil servant by profession, and assisted by his wife Pratibha, staged *Ghalib*, a play scripted by Mr. Sinha himself on the life and work of the immortal Urdu poet. A popular though difficult theme, it was handled with all the theatrical skill and histrionic talents of the Shatroopa team on the Ravindralaya stage before a packed audience, under the auspices of the State Sangeet Natak Akademi.

Vishnu Digambar Birth Centenary

On November 27, 1973 the Ravindralaya Auditorium was the venue for the celebration of the birth-centenary of Pundit Vishnu Digambar Paluskar, the celebrated resurrector and promoter of Indian classical music (Hindustani style). In active collaboration with the National Akademi of Music-Dance-Drama, the State Sangeet Natak Akademi organised the celebrations in a big away. A galaxy of Indian classical musicians participated in the function to make it a great success.

Seminar on Manu-Mohammad-Marx

The Lucknow Akademi played host to a three-day seminar on "Manu, Mohammad and Marx". The deliberations of the participants were stimulating and pertinent. The well-attended seminar closed after a resolution to meet again this summer to draft the outline of a just social system that would incorporate the best in Manu, Mohammad and Marx.

Dr. Hazari Prasad Dwivedi Honoured

The great literary historian, critic, essayist, scholar, educationist and author of the great Hindi novel *Ban Bhatt Ki Atmakatha* (Autobiography of Ban Bhatta), Dr. Hazari Prasad Dwivedi has been awarded the 1973 award for Hindi literature by the Sahitya Akademi. Once a professor of Hindi at the Vishwa Bharati University at Shantiniketan during the life-time of Tagore, and later at the Universities of Banaras and Chandigarh, and then Vice-Chancellor of the Banaras Hindu University, he has been associated with the advisory and executive bodies of the Sahitya Akademi since its inception and so kept himself out of its roll of honours. He was, of course, honoured by the President of India with the Padma Bhushan a few years ago. Presently working as an honorary chairman of the Hindi Grantha Akademi, Dr. Dwivedi is associated with numerous literary and educational committees and institutions

of the Central and state governments, while keeping up his creative literary activity.

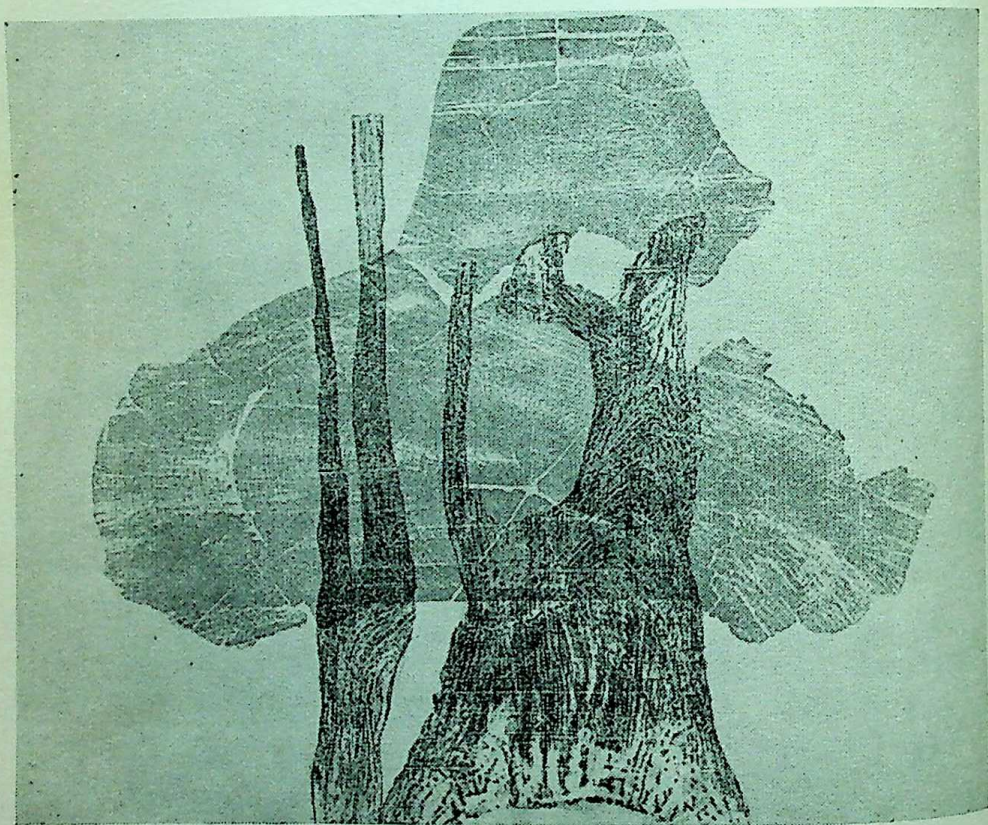
State Lalit Kala Akademi's Ninth Annual

The Uttar Pradesh State Lalit Kala Akademi's Ninth Annual was inaugurated recently by the State Governor, Shri Akbar



The Flowering Girl : Batik by Mrs. Meenakshi Chandra

Ali Khan, at the Lal Baradari Gallery. 149 artists submitted 319 works in various media. Out of these, a Selection Committee composed of six known painters and sculptors, headed by Prof. K. S. Kulkarni, Head of the Fine Arts Department of the Banaras Hindu University and also Vice-Chairman of the Central Lalit Kala Akademi and Chairman of the State Lalit Kala Akademi, chose 67 paintings, 16 sculptures, 30 graphics and 14 batiks by 111 artists for display. The judges awarded prizes to Asad Ali (painting titled *1973*), Dharendra Kumar (painting titled *Protest*), Habib Musavi (Sculpture called *Cactus*) Jai Krishna (graphic, untitled), Tahir M. Syed (painting titled



The Trunk : Graphic by Shyam Sharma

Mood 390), Miss Sandhya Srivastava (batik painting, titled *Jaggannath Ji Ki Yatra*) and presented the Mukundi Lal Silver Medal for Indian Traditional Art to Mrs. Radha Rani Singh for her painting *Har Gauri*.



Har Gauri : by Mrs. Radha Rani Singh

*Carnatic Music,
Western Music, Ballet,
Dance-Drama, Exhibitions,
Theatre*

madras

S. Gopalie

Carnatic Music

For the past two years experiments have been conducted in presenting music—Hindustani and Carnatic—on the same platform, the differences in their systems notwithstanding. While on the surface it would appear it is more in the nature of two unrelated musical soliloquies, yet there emerged a certain fusion. Though restricted to the instrumental variety, Chaurasia and Ramani, both famous in their own right as flautists, were partnered by Kashinath Misra on the Tabla and Upendra on the Mridangam. The credit for arranging this 'duet' should go to Krishna Gana Sabha. Two things stood out clearly: their superb difference in technique and tonal quality and grace with sweet undulating charm. The musical proceedings were thoughtfully planned out and intelligently programmed. Much like a play.

Ramani's *poorvikalyani*, a brilliant rendering, was countered by Chaurasia's beautiful interpretation of the Hindustani counterpart of the raga. The percussionists showed great artistry and very imaginative rhythmic design and variation.

The finale of this programme, with the four artistes simultaneously playing, came as a stimulating quartet. This was a surprise gift for the audience. This 'jugalbandhi' fever caught up with a few other Sabhas, organising only morning ragas.

Western Music

The Madras Musical Association presented a piano recital by the Hungarian Master, Andor Foldes. It was a very well attended programme. Mozart's Sonata in C Major K 330, Beethoven and Chopin were among the pieces presented. It was a highly rewarding evening and the audience was spell-bound by the great artistry of the Master.

Ballet

The German Democratic Republic presented 'Entertainment Troupe' from East Germany. It was rather a strange combination of Music and Acrobatics. What emerged proved beyond doubt that there was nothing questionable in the combination. The programme was sponsored by the Iyal Isai Nataka Sangam of the Tamil Nadu Government. The show was very well received. The rendering of a Hindi song brought the performers and the audience nearer.

The Madras Musical Association and the Max Mueller Bhavan jointly presented the Ballet Ensemble of the Opera Berlin from West Germany at the Music Academy. It was a very, exciting evening. Excerpts from Romeo and Juliet, Raymonda and Peasants Dance were part of the programme. It is rather encouraging to find that in the past few years there has been a growing audience for ballets.

Dance-Drama

Kalasagar presented Kuchipudi Art Academy's *Ksheera Sagara Madana*. It was a great artistic feat. This dance drama, the duration of which was about two hours, was very imaginatively choreographed and well performed. The highlight of the programme was the director (of the Academy) Vempati Chinasthyam himself playing Shiva. It was indeed a visual treat. The Asuras and the Devas could be easily distin-



A scene from Ksheera Sagara Madana

guished with the distinction in their body movements and also in their formations. The Churning of the Ocean, The Liberation of Ala Kila, the distribution of Amrut by Mohini, the consent of Aadi Sesha were pieces that will stay very long in memory. The music was very restrained and aptly scored. This dance drama would prove particularly interesting in other countries.

Exhibitions

The Max Mueller Bhavan presented an exhibition of portraits of the 15th and 16th centuries. Albrecht Durer's works stood out, the other works exhibited were Lucas Cranach, Hans Baldung Grien, Wolfgang Huber, Hans Holbein and Daniel Hopfer. What is surprising is that these portraits should prove so interesting despite a definite change in the history of painting. When portraits are no longer the mode, they still

attract. That speaks volumes for the inherent merit of the portraits and the artistes.

A few students of the Government College of Arts, Madras, put on an exhibition under the auspices of Alliance Francaise, Madras. G. S. Jagadesh's oils, Sunderrajan's landscapes, Rangarajan's oils and K. Muralidharan's collages were on show. For a maiden exhibition it was more than a success. The students showed a bold departure from their counterparts in yester-years. This is a happy augury. Among the exhibits Supreme Being I and II and Nava Graham were striking.

Theatre

The Parsi Association presented two of Adi Marzban's productions: *Sagan Ke Vagan* and *Ah! Norman*, the former in Gujarati and the latter in English. Both the plays got across very well.

A scene from the Tamil Play Thanimai



Amunda Stage presented *Thanimai* (Loneliness). This is the first time the theme of loneliness is attempted on the Tamil

stage. While the play as such needs re-writing in quite a few places, the attempt was laudable. Murli Mohan made his debut. He has everything to make him a successful actor. He gave quite an impressive performance as the person haunted by loneliness.

A scene from K. Balachander's movie Sollaththan Ninaikkiren



Movies

Director K. Balachander has again hit the headlines with his latest venture *Sollaththan Ninaikkiren* (I wish I could tell you). What was a pointless stage play has turned out to be a beautiful film in his hands. As never before, he has shown a great grip over the craft of film-making. With comparatively little known artistes, he has given a well-integrated film. The atmosphere of a lower middle class family with a father who is slightly off balance and his three grown up daughters has been well captured. In this movie, K. Balachander has given a new direction to Tamil movies.

ICCR News

November 1973

Cultural Exchange

Mrs. Anna Pillis, President, National Association of Cooperatives for Domestic Industry and Popular Applied Arts of Hungary, and Mrs. Eva Erozy, Chief Rapporteur of Popular Applied Arts, visited India as guests of the Council. They helped the Council in the display of an exhibition of Hungarian Folk Art which was exhibited in Delhi in December, 1973.

A performing artists delegation led by Smt. Bindhya Basini Devi, a folk singer from Patna, was sent to Mauritius for 10 days to give performances.

The Council sent a delegation consisting of Smt. Kumudini Lakhia (Kathak dancer) and Smt. Kanwal Sidhu (vocalist) to Afghanistan for 10 days to give performances.

Dr. M. C. Byrski, Visiting Lecturer of Polish Language at the University of Delhi, being maintained by the Council under the Indo-Polish Cultural Exchange Programme, left India on completion of his tenure; Mr. Artur Karp succeeded him.

Orientation Course

The Council organised a week-long orientation course from 16th to 23rd November, 1973, for 17 Probationers of the Indian

Foreign Service. The course included lecture-discussions on social and cultural history of India, mass media, Indian theatre, Indian painting, architecture and sculpture by eminent scholars. The participants also visited the National Museum, the National Gallery of Modern Art and had discussions with officials of the three National Akademies and the ICCR.

Foreign Students

Foreign students were assisted by ICCR to witness various programmes at Teen Murti House on Jawaharlal Nehru's Birthday.

Books on India including *Autobiography* and *Discovery of India* by Jawaharlal Nehru, *Studying in India*, *India Since Independence* and *Facts about India* were presented to 20 newly arrived foreign students.

ICCR Regional Offices

The Council's Regional Office in Madras arranged an illustrated talk on "Cartoons as Medium of Expression" by Dr. Vishnu Sarma, a well-known cartoonist.

The Council's Regional Office in Madras gave away prize money and gift to Mr. N.K.S. Sathiaselan, a student from Malaysia who won the second prize of ICCR Essay competition on 25 Years of Indian Independence for Foreign Students for 1972-73.

The Council's Regional Office in Bombay arranged a social gathering for foreign students at the University Club House which was followed by a lecture given by Dr. (Mrs) Barbara Schutz-Sevin of the Federal Republic of Germany on "Integration of Youth in the Society".

The Council's Regional Office in Calcutta appointed Prof. Adyanath Mukerjee of Calcutta to take Bengali language

classes. The duration of the course will initially be for six months. The classes are organised for the benefit of foreign students studying in Calcutta.

Arrangements were made by the Council's Regional Office in Bombay to take 67 students from 23 countries to visit the Bhabha Atomic Research Centre at Trombay. The students were shown the demonstration of various peaceful uses to which radiation technology is being put.

Reception to Foreign Students

59 foreign students about whom intimation was received, were met on arrival by the Council's representatives in Delhi, Calcutta, Madras and Bombay, and seen off to their respective destinations.

307 students were issued rail travel concessions in Delhi, Calcutta, Bombay and Madras to enable them to visit places of historical and cultural interest.

Presentation of Books

Five hundred periodicals were despatched to Cultural Centres.

Indian Cultural Centre, Suva, Fiji

With the assistance of the High Commission of India and the Indian Cultural Centre, the 84th birth anniversary of Pandit Jawaharlal Nehru was celebrated with eclat in Fiji.

In the afternoon a special ceremony was organised at Nehru Memorial School in Suva. A bronze bust of Pandit Nehru presented by the Government of India was unveiled by the Prime Minister of Fiji.

The Cultural Centre assisted the Gujarat Education Society and Rangmanch to organise a special programme at the Suva

Civic Auditorium. About 1000 dignitaries including Ministers, Parliamentarians, diplomats and student representatives attended the celebrations.

The final programme of the evening was the presentation of cultural performances by the students of the Indian Cultural Centre, which included specially prepared devotional group songs, dances and classical instrumental recitals.

As in last year, the Indian Cultural Centre is organising the Shankar's International Painting Competition for 1973. Details have already been notified through the press.

An eleven-member Bhangra folk dancers troupe presented a programme in Suva on the 26th November, 1973. The Indian Cultural Centre rendered all assistance to make the Bhangra dance programme a great success.

The Cultural Centre held the regular film evening once a week during November 1973 and presented Indian news review and assorted films.

Indian Cultural Centre, Georgetown, Guyana

Mr. & Mrs. Pratap Pawar, the Dance Teachers of the Indian Cultural Centre, gave performances of Kathak dances in Port-of-Spain, San Fernando and Barbados at the invitation of Mr. Vivian Lee and the President of the Barbados Arts Council. The two Dance teachers, along with Shri Hashmat Ali Khan, Tabla Teacher, and his two sons, presented a number of shows in Trinidad and Barbados. The first show was presented on the 27th October, 1973 at Queens Hall, Port-of-Spain, with the Indian High Commissioner as the Chief Guest. The subsequent shows were presented on 28th and 29th October in Port-of-Spain and San Fernando and each programme got a standing ovation from the capacity audience. The last performance was organised by the Indian High Commission and the Alumni Association of Trinidad on the 4th of November at the

West Indian Club to a capacity crowd. The tour has been extremely successful in presenting an excellent image of Indian dance and music in the Caribbean.

December 1973

New General Assembly

The new General Assembly of the Council for a 4-year term (1973-77) met on December 22, 1973 and elected Shri Kewal Singh, Foreign Secretary, and Dr. H. N. Kunzru as the two Vice-Presidents. Members of the new Governing Body and Finance Committee were also elected.

Cultural Exchange

Dr. K. Hazaree Singh, Director (Planning) of the Mahatma Gandhi Institute, Mauritius, accompanied by his wife visited India as Council's guests for two weeks to facilitate the planning and activities of the Mahatma Gandhi Institute.

Mr. Bengt Hager, Director of the Dance Museum in Stockholm and Mrs. Lilavati Hager, an outstanding Indian classical dancer from Sweden, were in India for a fortnight as guests of the Council.

Mr. Igor Oistrakh, a famous Soviet Violinist and Mr. Igor Tchernishov, Pianist, visited India for ten days on a concert tour as Council's guests. They gave concerts in Bombay and Calcutta in addition to one in Delhi.

The Council sponsored the visit of Professor Tahir Mahmood, Associate Professor, Indian Law Institute, New Delhi, to Saudi Arabia, Libya, Lebanon and Kuwait for about three weeks on a study-cum-lecture tour.

150th Birth Anniversary of Max Mueller

The Council, in collaboration with the Embassy of the Federal Republic of Germany and Max Mueller Bhavans in

India celebrated the 150th Birth Anniversary of Max Mueller at Azad Bhavan from 6th to 8th December 1973. The celebration included the inaugural function, presided over by Shri G.S. Phatak, Vice-President of India; an exhibition of books and photographs on the works of Max Mueller and Max Mueller Bhavans in India; and a symposium "Max Mueller and Indian Studies Today". A documentary film entitled—"I point to India—Friedrich Max Mueller—A Portrait" on the life and work of Max Mueller was screened after the symposium.

Exhibitions

Under the Indo-Hungarian Cultural Exchange Programme, the Council received crafts from Hungary which were displayed in New Delhi for ten days at Azad Bhavan. Prof. Nurul Hasan, Union Minister for Education, inaugurated the exhibition.

On behalf of the Department of Culture, the Council sent out an exhibition of contemporary Indian paintings to Sofia. After the exhibition in Sofia it will be shown in Yugoslavia, Belgium and Poland. Shri Keshav Malik, an art critic from Delhi, is accompanying the exhibition.

Music Concert

The Council, in collaboration with the Delhi Music Society, arranged a concert by Mr. Igor Oistrakh, the renowned Soviet Violinist, accompanied by Mr. Igor Tchernishov, Pianist, at Vigyan Bhavan on December 13, 1973. The concert was very well received by members of public as well as the critics. Mr. Oistrakh also gave concerts in Bombay and Calcutta in collaboration with the National Centre for Performing Arts and Calcutta School of Music respectively on December 7 and 10, 1973.

Presentation of Books and Art Objects

Indian handicrafts and books on India were despatched to Bangladesh, Belgium, Brazil, Czechoslovakia, Guyana, Kenya,

Madagascar, the Netherlands, Poland, Thailand, Trinidad, Turkey and Zambia.

Image of India

The Publication Section of ICCR brought out the first English version of "Image of India" by Helmut von Glasenapp. The book was released during the celebration of the Max Mueller's 150th birth anniversary.

ICCR Football Tournament

ICCR Football Tournament, for the benefit of foreign students studying in Northern India, was organised from 20th to 23rd December 1973. Seven teams from Africa, Fiji, Iran, Afghanistan, Malaysia, Mauritius, Sikkim and Thailand participated in the tournament. In the final, Fiji defeated Thailand by 3-1. Prizes were distributed to the winners, Captains of all the teams and the Convenor.

ICCR Regional Offices

The Council's Regional Office in Calcutta in collaboration with Max Mueller Bhavan arranged a weeklong programme to commemorate 150th Birth anniversary of Max Mueller. Eminent professors from Germany and India gave a series of lectures which were well attended.

The Council's Regional Office in Calcutta assisted Mrs. Jobeda Khanam, a senior official in the Directorate of Public Instructions, Bangladesh, in arranging a programme for her visit to some of the cultural institutions and meetings with some of the well known personalities in the field of culture in Calcutta.

Fifty foreign students about whom intimation was received, were met on arrival by the Council's representative in Delhi, Calcutta, Madras and Bombay, and seen off to their respective destinations.

Reception of Foreign Students

Three hundred twenty students were issued rail travel concessions in Delhi, Calcutta, Bombay and Madras to enable them to visit places of historical and cultural interest in India.

Presentation of Art Objects

A Saraswati veena was sent to Brazil to the Brazilian Armorial Orchestra in Rio de Janeiro.

Books were despatched to Afghanistan, Brazil, Burma, Canada, Greece, Iran, Italy, Japan, Malawi, Mangolia, Nigeria, Thailand, Trinidad, U.S.A. and Yugoslavia for presentation to various universities and institutions.

Art objects were despatched to Guyana.

Five hundred and fifty journals were despatched to cultural centres of ICCR.

Indian Cultural Centre, Suva, Fiji

Four artists of the Indian Cultural Centre visited New Hebrides between 9th and 12th December, 1973 on a performance tour under the auspices of the Villa Cultural Centre and the local Indian community in Villa. The visit proved to be a great success as the people of New Hebrides saw Indian dance and music for the first time.

Indian Cultural Centre, Georgetown, Guyana

Guru Nanak Jayanti was celebrated on 10th November, 1973 by the local Sindhis who had invited a cross section of Guyanese Society numbering about 200 and were entertained by the music teacher (vocal) of the Centre and his students with "Shabads". The High Commissioner also spoke on the occasion.

Guru Nanak Jayanti was also celebrated at the residence of the Indian High Commissioner. The music teacher and his students rendered devotional songs before a select gathering.

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(The) *Closeness of Arian languages to each other and their comparison with Paxto.* *Kabul.* V. 15, No. 8, 45. p1-3.

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(The) *Mother of Dari Language, Pt. 14.* *Afghanistan*, V. 25, No. 2, Sep. 72. p1-3.

Translated from the Dari by Mohammad Kazem Ahang. It is a critical analysis of the Baghlan inscription 'The mother of the Dari language'. Examines each work in the inscription in its historical and linguistic bases, at the end gives photos of the inscriptions.

HODGE, C.T.

Spoken Pashto. Washington, Foreign Service, 1954.

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(The) *Application of Modern Linguistics in Primary Education in Afghanistan.* Kabul, USIS, 1968.

In his talk given at the USIS auditorium of Kabul on October 21, 1968, Mr. Kieffer discusses the phonemic systems of Dari, Paxto, and Ormuri languages.

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(The) Indo-European Languages. The discovery of the relationship between the European and the Indian languages. *Aryana*. V. 3. No.11,45.

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MORGENSTIERNE, G. .

Indo-Iranian Frontier Languages. Oslo, Aschehong. 1929. 419p.

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Standard Pashto and the Dialects of Pashto. *Afghanistan*, V. 14, No. 3, 59. p8-14.

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RAVERTY, H.G.

(A) Grammar of the Pushto. London, William & Norgate. 1967. 204p.

Attempts to include all dialects, but based chiefly on literary works.

Social Development

CHAUDHURY, M.K.

Trends of Socio-economic Change in India 1871-1961. Simla, Indian Inst. of Advanced Study, 1969.

Contains the papers and proceedings of a seminar on 'Trends of socio-economic change in India, 1871-1961, held at the Indian institute of advanced study, Simla in 1967.

HEIMSATH, CHARLES H.

Indian Nationalism and Hindu Social Reform. New Jersey, Princeton Univ. Press, 1964. 379p.

Traces the development of social reform movement in the 19th and 20th centuries from Ram Mohan Roy to Mahatma Gandhi with special emphasis on the period before first world war and discusses its varied and shifting relationship with modern nationalism.

INDIA, PLANNING COMMISSION.

(The) New India; Progress through Democracy. New York, Macmillan, 1958. 412p.

Traces the development of the second five year plan. The main work is divided into three sections: i) Agriculture and rural development; ii) Industrial development and the social services. In each section, India's current problems—those of agriculture, population, industry, labour, health, housing and welfare are discussed.

MADAN, G.R.

Social Change and Problems of Development in India. Bombay, Allied, 1971. 142p.

MAJUMDAR, B.B.

History of Indian Social and Political Ideas from Ram Mohan Roy to Dayananda. Calcutta, Bookland, 1967. 332p.

Deals with the history of the social & political ideas of Maharashtra, Gujarat, Madras and Uttar Pradesh during the pre-Congress era.

MATHUR, M. V. *ed.*

Panchayati Raj; Planning and Democracy. Bombay, Asia, 1969. 530p.

Collection of papers based on field research and experience or embodying reflections on the theory and practice of panchayati raj, planning and democracy.

MUKERJEE, RADHAKAMAL.

Social Sciences and Planning in India. Bombay, Asia, 1970. 208p.

These essays offer a mass of information, showing how social force could be harnessed purposefully in the process of planned social change in Indian planning.

MYRDAL, GUNNAR.

Asian Drama; an Inquiry into the Poverty of Nations. London, Allen Lane, 1968. 3 v.

This study is an analysis of the problems of underdevelopment, development and planning for development in South Asia.

NANAVATI, MANILAL B.

Indian Rural Problem, by M. B. Nanavati and J. J. Anjaria. 5th ed. Bombay, Indian Society of Agricultural Economics, 1960. 470p.

This analysis has led to the conclusion that the multiplicity of rural, social and economic problems was one viz. that of raising the standard of living of rural masses.

NATARAJAN, S.

Century of Social Reform in India. Bombay, Asia, 1959. 206p.

Political freedom is not an end in itself. It is a means of attaining social and economic justice. It is here that social reform has to play an important part.

RAMACHANDRAN, G.

Glimpses of the Indian Renaissance. Trivandrum, Central Publishing and Trade, 1937. 122p.

Discusses the Harijan movement and the part played by Gandhiji.

RAO, P. KAMALAMANOHARA.

Winds of Change; Reform our Tribals. And. Pra. V. 16, No. 10, Aug. 72. p32-35.

Describes the different programmes which the Govt. of India is undertaking for the tribal development in the country.

SANTHANAM, K.

Transition in India and Other Essays. Bombay, Asia, 1964. 292p.

Deals with planning, politics and educational problems in India and points out the need for decentralization and diversification in planning.

SEKHAR, M.C.

Social Change in India; First Decade of Planning. Poona, Deccan College Post Graduate and Research Inst., 1968. 392p.

SINGER, M. ed.

Structure and Change in Indian Society, ed. by M. Singer and B.S. Cohn. Chicago, Aldine, 1968. 507p.

A full scale review of recent empirical studies of Indian society that outlines theoretical and methodological trends based on a 1965 conference on social structure and change in India.

SINHA, DHARAM BIR.

Mass Media and Social Change. Soc. Com. V. 1, No. 6, Aug. 71. p262-63.

Describes the role played by the mass media of communication in bringing out social changes in India.

SRINIVAS, M. N.

Social Change in Modern India. Bombay, Allied, 1966. 194p.

Discusses Sanskritization as an underlying process of Indian social change and its relation to westernization in the development of modern society.

VASUDEVAN, A.

Strategy of Planning in India. Meerut, Meenakshi Prakashan, 1970. 332p.

Examines in depth the basic development strategy of Indian five year plans and views of Indian and Western economists on Indian planning.

VYAS, K.C.

Social Renaissance in India. Bombay, Vora, 1957. 206p.

Traces the historical background of the Indian ethos in its socio-religious aspects and the contributions made by reformers from Raja Ram Mohan Roy to Mahatma Gandhi.

Afghanistan

AHMAD, JAMAL-UD-DIN.

Afghanistan; A Brief Survey. London, Longmans, 1936. 160p.

A concise summary of information on Afghanistan.

FARID, F.R.

The Modernization of Afghanistan. *Afghanistan*, V. 17, No. 3, Jul. Sep. 62, p7-22.

Studies the changes and development which are taking place in Afghanistan in different walks of life, e. g. education, administration, economy, laws, etc.

RECHTIA, S.K.

(The) Role of Afghanistan in the Movement of People and Ideas in the Early Medieval Ages. *Afghanistan*, V. 17, No. 1, Jan-Mar. 62, p25-44.

SHAH, SARDAR IKBAL ALI.

Afghanistan of the Afghans. London, Diamond Press, 1928. 272p.

Deals with the folklore, customs, religious belief and superstitions in the life of various ethnic groups.

WATKINS, MARY BRADLEY.

Afghanistan; Land in Transition. Princeton, D. Van Nostrand, 1963. 262p.

Gives a bird's eye view of land and people, life and culture of Afghanistan.

ZIYACE, A. HAKIM.

Educational Development Projects under Second Five Year Plan and Future Long Term Plan. *Afghanistan*, V. 18, No. 4, Oct-Dec. 63, p1-22.

Economic Development

India

BANERJEA, P.N.

(A) Study of Indian Economics. Calcutta, the Univ., 1957. 551p.

Deals with the economic facts and problems of India in a systematic manner with such modifications as the differences in the social and economic circumstances suggest in the light of Indian environment.

BHAGWATI, JAGDISH N.

India; Planning for Industrialisation : Industrialisation and Trade Policies since 1961. London, Oxford Univ. Press, 1970. 537p.

BHULESHKAR, ASHOK V. *ed.*

Indian Economic Thought and Development. Bombay, Popular Prakashan, 1969. 445p.

Studies the Indian economic development under five heads namely: (i) Indian economic thought; (ii) Agriculture and economic development; (iii) Industry and economic development; (iv) Monetary policy and economic development; (v) Other allied topics in relation to development.

BIPIN CHANDRA.

(The) Rise and growth of economic Nationalism in India; Economic Policies of Indian National Leadership 1880-1905. New Delhi, People's Pub. House, 1969. 783p.

Attempts to study the gradual development over the period 1880-1905 of the nationalist understanding of the economic basis and policies of British imperialism in India and the evolution of an alternative programme for the development of an independent national economy.

CHAUDHURY, PRAMIT.

Aspects of Indian Economic Development. London, George Allen & Unwin, 1971. 288p.

An empirical study of some of the major problems of Indian economic development.

CLARK, WILLIAM.

India at Midpassage. London, Overseas Development Institute, n.d.

Contains chapters on India at midpassage, population policy, rural industries, and Indo-British trade prospects.

COUNCIL OF SCIENTIFIC AND INDUSTRIAL RESEARCH.

(The) Wealth of India : a Directory of Indian Raw Materials and Industrial Products. New Delhi, the Author, 1965. 315p.

GANDHI, M.P. *ed.*

Major Industries of India Annual, 1970-71. Bombay, the Author, 1971. 282p.

It is an illustrated annual depicting and interpreting India on the march from year to year.

GHOSH, ALAK.

Indian Economy; Its Nature and Problems. Calcutta, World Press, 1958. 464p.

GIRI, V.V.

Labour Problems in Indian Industry. Bombay, Asia, 1972. 520p.

Studies the problems of labour—their life and livelihood, education training, health, unions, co-operatives, security and relations with the government of a welfare state.

CULTURAL NEWS FROM INDIA

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APRIL 1974

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The Indian Council for Cultural Relations is an autonomous organisation under the Ministry of External Affairs, Government of India, founded in 1950 with the object of establishing and strengthening cultural relations and mutual understanding between India and other countries. As part of its publication programme directed towards this cultural dialogue between India and other countries, the Council publishes, among other things, quarterlies in English (*Indian Horizons*), Arabic (*Thaqafat-ul-Hind*), Spanish (*Papeles de la India*) and French (*Rencontre Avec l'Inde*). The Council also publishes an illustrated, non-priced quarterly digest of cultural events (formerly bimonthly) *Cultural News from India*. A three-year concessional subscription to *Indian Horizons* will entitle the subscriber to a regular supply, free of charge, of *Cultural News from India*, for the period of his subscription. The subscription rates for the English, Arabic, Spanish and French quarterlies are given alongside. All correspondence regarding subscription, payment and matter for publication should be addressed to :

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Centenary, Preservation of Chamba
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national perspective

Krishna Chaitanya

Nehru Award for President Tito

On January 25, at a solemn function in Vigyan Bhavan, New Delhi, President Tito of Yugoslavia was presented the Jawaharlal Nehru Award for International Understanding by the President of India.

Yugoslavia and India, President Tito said, were linked by genuine friendship and had traversed a long road "strewn with many hardships in the struggle for peace and equitable international co-operation". This mutual understanding, he said, was the basis for a fruitful co-operation which had continued over years. Paying tribute to Jawaharlal Nehru as a visionary and pioneer, President Tito said it was Nehru who introduced India—just liberated and stepping into the international scene—to the world as a great country of peace, co-existence and co-operation. "Each of his achievements would suffice for an entire lifetime and all of them together made him one of the giants of this world and of our time", he added. Accepting the Nehru Award, he said it was a great honour for him to receive the award for promoting international understanding and added : "I accept this not only as a recognition of my own and my country's efforts but also of all those who have had faith in

the cause Nehru fought for". He made a gift of the Rs. 1 lakh cheque that goes with the award to the Prime Minister's National Relief Fund. Presenting the award earlier, President Giri said that both President Tito and Nehru gave a galvanizing lead to their countries to win freedom from alien control, to create conditions for a better way of life for the people and to achieve national integration. The triumvirate of Tito, Nasser and Nehru bestowed on the people the vision of a world without war and the vision to attempt to translate this into reality.

Education for Nonviolent Society

An international symposium on education towards a non-violent social order was held in New Delhi from 9 to 12 January 1974. The themes discussed at the symposium were : concept of nonviolent social order and role of education ; education as a life-long process for self-development and quality of life ; and content of education for a non-violent social order. The symposium, organised by the Indian Council of Peace Research, New Delhi, of which Dr. Prem Kirpal is chairman, was attended by 41 delegates, including 17 from the USA, Norway, the Netherlands, France, Japan, Denmark and Philippines. A representative of the Unesco also participated in it. In a message to the symposium the Prime Minister, Mrs. Gandhi, said : "Never before has the human race acquired greater capacity to annihilate itself. The public must be educated as to the dangers which threaten mankind and its own responsibility in finding means for survival". The message added that as "the processes of education are themselves in the throes of a crisis" a few questions that arise are : "How can value be balanced with utility, and freedom of thinking with self-discipline ? How can any government loosen the hold of vested interests and the orthodoxy which are so deeply entrenched in the present system?" "Any effort to pin-point the many problems and suggestion for their solution," Mrs. Gandhi said, "are to be welcomed". The symposium recommended that an Asian symposium on the theme of the need for an educational revolution to serve contemporary society should be held next year.

Nehru Memorial Library

The Nehru Memorial Library was inaugurated in its new building in New Delhi on 27 January, 1974 by President Giri. The library has been developed as a research library on the history of India from Raja Rammohan Roy to Jawaharlal Nehru with special reference to Indian nationalism and the Nehru era. Its sizable collection of books, about 55,000 volumes cover political, social and economic history. It also has one of the richest collections of newspapers and periodicals bearing on the study of the Indian nationalist movement, besides a valuable collection of photographs relating to the nationalist struggle and its great leaders. The archives of oral history "a continuous process of documentation through interviews"—has 1,300 interviews with more than 500 persons. The microfilming section has been working on the back volumes of a number of Indian newspapers. These are now available in the micro-film library. The Nehru Memorial Library has also tried to enrich the sources of research material by holding seminars; lectures and by bringing out publications on modern India.

Indo-US Academic Exchanges

Broad norms on Indo-US academic exchanges were agreed upon at an Indo-American colloquium of academics held in New Delhi in January. American scholars working for doctoral degrees and post-Ph.D. fellows, in this country, are required to be attached to university or an educational institution and are to function under the guidance of Indian supervisors or other consultants. Reciprocal arrangements will be made for Indian scholars in the United States. The reports of the supervisors would be given due weight by the students and home universities. Such attachment and supervision are not to be insisted upon in the case of senior scholars. Further, scholars engaged in field work in either country are expected to give copies of their data to designated agencies. This is subject to the condition that sufficient safeguards are provided to protect the interests of the concerned scholars. The conference which lasted

four days also discussed the question of Indian scholars remaining in the USA after completing studies. The desirability of changing the present visa regulations to reduce the number of such scholars was discussed but has been left for further scrutiny by the appropriate authorities. Special advisory groups will be set up in the United States and India to inform the academic community about the areas of fruitful academic cooperation. The conference hoped that as the academic communities became acquainted with the facilities available in each country, the groups could assist scholars in choosing areas of research and training beneficial to them and relevant to the needs of the country.

A Treasure House in Tashkent

The Institute of Orientology of the Uzbek Academy of Sciences in Tashkent is famous for its rich collection of Oriental manuscripts. This unique repository which has been visited by Dr. Rajendra Prasad, Jawaharlal Nehru, Lal Bahadur Shastri and Mrs. Indira Gandhi, has over 17,000 volumes containing 50,000 compositions on its shelves. The pride of the repository is a collection of works devoted to the history and culture of India, works by medieval Indian authors. The Indian section includes a rare copy of the *Khamasa* (six-line verses) by Amir Khusro Dehlavi. Of the five poems in it three were copied in hand by Hafiz Shirazi, the great Oriental lyricist. A number of works in this section were written in the Moghul period and present an important, and often the only source for research into this period of Indian history. Such, for example, is the "*Tarikh-e-Firishta*" (Chronicle of Firishta) by Muhammad Kasim Hindushah, who held a high post in the Bijapur Government of Ibrahim II (end of the 16th and beginning of the 17th century). Then there is "*Khulasat-ut-Tavarikh*" (Quintessence of Chronicles), by the Indian scholar Sujana Rai Munshi, dealing with the history of India from ancient times to the coming to power of Aurangzeb. A manuscript dated 1617 deals with the history of Akbar. It is written by one of Akbar's generals—Khwaja Nizamuddin ibn Mohammed al-Harwi. The manuscript is of great importance as a source for research into India of that period. A book

"Tatar Khani" on Muslim faith was written in India in the 16th century. The late Professor Muhammed Ashraf of Delhi University found only one of its chapters in Aligarh University after a search spread over a number of years. Later, working in the Tashkent repository, Dr. Ashraf found to his great surprise six full manuscripts of the work. Here he also discovered seven manuscripts of works by the popular Kashmiri poet, Ghani, and also works by Sayed Ali Hamdani who lived for a while in Kashmir. His works are not available anywhere else in the world.

Mathura Museum Centenary

The Archaeological Museum at Mathura celebrated its centenary in January. Viceroy Lord Curzon might have been a thorough-going imperialist, but he was genuinely concerned about the preservation of India's archaeological treasures and the Mathura Museum was originally known as the Curzon Museum of Archaeology. Started in 1874 by Mr. F.S. Growse, Collector of Mathura, the collections were first housed in a small building near the Civil Court on the Delhi-Agra Road. The Museum was made public in 1881 and came under the control of the Mathura Municipal Board in 1900 and of the State Government in 1912. Two people helped the Museum during its infancy : Rai Bahadur Pandit Radha Kishan who served as Assistant Curator and later as honorary Director from 1908 to 1931, and Sir John Marshall, who as Director-General of Archaeology, took a keen interest in the growth of the Museum. Regarded as one of the finest museums in the country for its ancient India section, the Museum has 5,000 antiquities, consisting of stone sculptures, inscriptions, bas-relief pottery, inscribed bricks, terracottas, clay seals, coins and some bronze objects. It is unrivalled for collections of the art of the Kushan period. The sculptures are mostly of red sandstone and nearly all the antiquities are from Mathura district and the bigger cultural region of Brij, birthplace of Krishna and the scene of his boyhood years around which so much of Indian history and culture is woven. The Mathura area, because of its

great religious importance was also the site of many ancient stupas, monasteries and temples, whose ruins have provided untold treasures in terms of archaeology. The mound at Sonkh, near Mathura, has been under intense excavation by a team of German archaeologists, who have collected a large number of artefacts dating to the Gupta period and later. Among the earliest sculptures the colossal Parkham Yaksha of the Sunga period is noteworthy.

Preservation of Chamba Paintings

The Central Conservation Laboratory of the National Museum in New Delhi is taking steps to preserve the famous wall paintings in the temple of Shakti in Chamba tehsil in Himachal Pradesh, which are in danger of disintegrating. The outer walls of the sanctum are adorned with paintings in the Pahari style of the period circa 1725-30. These are known to be the earliest extant wall paintings in the region. At some places, the plaster on which the pictures are painted is cracking up. Some portions, which had fallen earlier, were repaired with plaster and whitewashed by the local people out of ignorance. A team of the Central Conservation Laboratory recently visited the village at the request of the Himachal Pradesh Government. To preserve these paintings for posterity, it is now proposed to remove them from the temple by using the modern conservation methods developed by the laboratory. A similar work has been executed by the Laboratory for preserving the murals at Rangmahal in Kulu, Himachal Pradesh.

One of the other major projects taken up by the Laboratory is for the transfer of wall paintings from two old monasteries in Sikkim at Phodong and Ralong. Some of the wall paintings from Phodong have already been removed with cloth facing and are now in the custody of the Sikkim Government. These paintings were found to be in a precarious conditions and the only alternative was to detach them and mount on a suitable support. This monastery is about seventy-five kilometres from Gangtok.

Export Potential of Toys

A report on the export potential of toys and decorations has been prepared by the Indian Investment Centre at the instance of the Ministry of Commerce. In the report it has been recommended that the Indian toy industry should be expanded, as toys are an essential aid for child development and the export prospects are also attractive. If India has to make a significant and rapid gain in export of toys, it is essential that foreign tie-up in marketing should be made and Indian entrepreneurs should keep close contacts with overseas development and markets. They should also be allowed to import samples on regular basis. The industry should be provided with indigenous raw materials at international prices or they should be permitted to import raw materials for export production. The report has also recommended the establishment of a Toys Development Board for a proper development of the toy industry in the country. The report observes that there is a definite place for India in the world toy trade. Given its resources and skill, India should have no difficulty in capturing at least one per cent of the world trade, which is estimated at about a thousand million dollars, in the long run. The survey team has identified certain specific products and markets which can raise India's toy export from Rs. 2.5 million at present to about Rs. 20 million in the next three years.

A Library on Bicycle

A new experiment has been made in the rural library programme in the 50 villages of the Cannanore district in Kerala, where bicycle libraries have been introduced to provide reading material at the doorstep of the villagers. This scheme, started in August 1973, has been sponsored and implemented by the Kerala Grandhasala Sangh. The Ministry of Education gives a grant-in-aid of approximately Rs. 75,000 to meet 75 per cent of the total expenditure. The balance is met by the Sangh from voluntary contributions. To become a member of the bicycle library one has to pay only the enrolment fee of 25 paise. The member gets the reading material in Malayalam at his door-

step. The cycle librarian reaches every member's home once a week for delivery and collection of books. Under the scheme, a rural Central Library Authority has been set up at Kuttaparamba in Cannanore district with 50 affiliated village libraries. Ten villages are grouped into a unit and cycle library is provided for each of the five units. The bicycle librarian covers two villages a day for five days and returns on the sixth day to the Rural Central Library to deposit the books already circulated and to take in fresh collections. He is paid an honorarium of Rs. 100 per month.

Indian Philosophers' Meet
The University Youth Festival
International Academic Programmes
Welcome Back to the AIR Director
Obituary

ahmedabad

K.C. Parekh

Indian Philosophers' Meet

"Marry by all means" Socrates is reported to have advised a young man. "If you get a good wife, you will be happy, and if you get a bad wife, you will be a philosopher". Over a hundred philosophers from all over India who met over a four-day eighteenth session of Akhil Bharatiya Darshan Parishad, an All-India organisation of Philosophers at Ahmedabad on 27th through 30th December, 1973 seemed to be all happy, some of them inspite of being married. The entire credit for making them so goes to the excellent host Dr. J. A. Yajnik, who heads the Philosophy Department of Gujarat University, and his team of enthusiastic colleagues and students.

In his inaugural address, Pandit Dalsukhbhai Malavania, a renowned scholar in Indology, suggested a new approach to the study of Jainism and Buddhism. Shri Ishwarbhai Patel, Vice-Chancellor, Gujarat University, was in the chair. Dr. Narayan Shastri Drawid's presidential address which was read out in his absence discussed some problems of the history of philosophy, Dr. A.G. Javadekar of M.S. University of Baroda presiding.

The highlight of the conference was a symposium on "Nir-vishaya Jnana" in which Prof. Yashdev Shalya and Dr. Nandkishore Sharma presented their papers. The discussion that followed led to the classification of epistemological implications of the Vedantic Ontology.

Dr. Siddheshwar Bhatia (Delhi University), Dr. Santosh Kumar (Benaras Hindu University) and Prof. Gopal Vihari Mathur (Ajmer) presided over the sectional meetings for (i) Logic and Scientific Method, (ii) Metaphysics and Epilology and (iii) Ethics and Social Philosophy, respectively. The discussions contributed substantially to the understanding of some of the fundamental problems in the various areas of philosophy.

The delegates were entertained to a cultural programme specially organised on this occasion. The highlights of the programme included a presentation of the classical tradition, now



A typically Gujarati group dance called 'Garbo'

surviving only in Gujarat, of chanting Vedic Mantras (hymns), a typically Gujarati group-dance called 'Garbo', and a thought-provoking drama raising issues on the philosophy of existence, Time and notions of entertainment.

The University Youth Festival

The Annual Youth Festival of Gujarat University has come to be recognised as a cultural event of great significance not only because of the large number of colleges participating in the various cultural and intellectual programmes organised by the University but also because of the great interest displayed by the participating students. The Youth Festival of the University initiated originally at the instance of the Ministry of Education as far back as 1955 has since continued to survive and even grow in interest and organizational effort in the Gujarat University.

Colleges and other institutions of the University have been divided into six zones for the purpose of selecting the best participants in the various events primarily at the collegiate level in the zonal festivals.

The participants who are on a competitive basis adjudged as the best ones in zonal competitions are selected for performance in the final inter-zonal Youth Festival Programme. The Youth Festival for the year 1973-74 was organised by the University in December last at Gandhinagar, the new capital of Gujarat. The cultural and intellectual events included one-act plays, group-dances, group-songs, mono-acting, classical vocal and classical instrumental music, debate, etc. An important feature of this year's Festival was that while zonal participants, both individuals and teams, were selected on the basis of inter-collegiate competitions within a zone, the element of competition was completely eliminated at the inter-zonal i.e. the final performance as a result of certain modifications of the University's rules on the basis of past experience.

The Youth Festival was inaugurated by Chief Justice B. N. Diwan of the Gujarat High Court, and Certificates of Merit were awarded by one of the participating students, Miss Shailaja Oak of Navajivan Science College at Dohad, (Dist. Panchmahals) who put up an excellent performance in mono-acting. Prof. Ras Bihari Desai, himself a music artist of

repute presided. As a simple village-girl in her teens, fond of her father and younger brother, she falls a prey to a wild tiger while negotiating a short-cut on her way to her father's field, when she was carrying food for him. She could express very tellingly her love for home while cradling her baby-brother and still more tellingly her helplessness at the unexpected attack by the tiger. Several other participants, both in mono-acting and one-act plays displayed promising histrionic talents. It was also refreshing to behold the imagination and resourcefulness resulting in an overall improvement and diversity in group-dances. In the field of one-act plays, it is felt that the importance of selection of the play itself and of the cast should be properly appreciated if adequate justice is to be given to the talents of the students. A little more attention to the correctness of pronunciation and controlling of entries and exits and also of movements of the characters on the stage would add to the artistic quality of the performance.

Another important feature of this year's Festival was more direct involvement of the students themselves in the organizational effort in the Festival; which has been made possible by strengthening students' representation on the Students' Welfare Board of the University. It is a step in the right direction, and it is hoped that whatever shortcomings may be found in the beginning will in course of time be removed in the light of experience.

International Academic Programmes

It is thoroughly gratifying to observe that Gujarat University has developed two important international academic programmes during the last few years : (i) An Indo-Japan Student Exchange Programme, and (ii) An International Study Programme.

Gujarat University has built up a Student Exchange Programme with Oteman Gakuin University at Osaka, Japan, which has been in operation for the last four years. It contemplates deputation of two selected students from Japan to India and two from India to Japan, who would stay in the host

University and study the life, habits, customs and characters of the people in the host country. The programme, of course, does include an academic schedule covering an introduction to the history, culture, philosophy, economic problems, political set-up, etc. in the host country over and above a brief home-stay experience for the visiting students. Miss Naval Bapuji Doradi of H.L. College of Commerce and Mr. Anand P. Mavalankar of H.K. Arts College who were selected for this year's programme, returned from Japan in December last quite refreshed and enriched in knowledge and experience. The two University students from Japan visiting India this year were Miss Kayoko Takagishi and Mr. Kenichi Iwahara, who have carried with them a fund of experience and goodwill from India and especially Gujarat University. One of the imaginative men who has had an important hand in developing the programme is Prof. Sandeep K. Tagore, Professor in charge of Indian Studies Department at Oteman Gakuin University. He is a man of deep understanding and profound scholarship. He is a poet of good repute and a musician in his own right, and knows many languages including English, Japanese, Hindi and Bangali. No wonder that Prof. Tagore has been silently doing much useful work in promoting better understanding between the peoples of India and Japan. A group of eighteen Japanese friends, both men and women paid a brief visit to Ahmedabad along with Prof. Tagore. They were entertained to a cultural programme organised by the Gujarat University, and were visibly impressed by the typically Gujarati group-dances, called Garbo. The chief man, who is a source of great strength and enthusiasm in sustaining this programme is, of course, the President of Oteman Gakuin University, Dr. Toshitake Amano who, it is reported, plans to visit India, probably next year, along with his wife.

The other international academic Programme organised by Gujarat University is a "Study India Project" sponsored by the State University of New York at Buffalo. This year's project brought an international Study Team of thirteen American students for a three-month stay at Gujarat University. A

specially devised syllabus was administered to them. The leader of the team was Dr. Burvil H. Glenn who led the last year's study team also. He brought to bear upon the programme his own personal stamp of sympathy and imagination combined with his erudite scholarship. He is a great lover of the Indian nation and the Indian people and the credit for the successful implementation of this programme is shared by him and the Director-in-charge of the Project, Prof. D. N. Pathak, University Professor of Political Science and Director of the University School of Social Sciences. It is unfortunate that Dr. Glenn and his wonderful wife had to cut short their visit and return home on account of his sudden illness.

Welcome Back to the AIR Director

The cultural world in Ahmedabad is familiar with the lively Mr. D.N. Dikshit, who headed the Ahmedabad/Baroda Station of All India Radio in the early fifties, and will heartily welcome the proverbial prodigal's return after a great deal of perambulation through Delhi, Madras, Bombay and Poona, at which last place, it may be recalled, he headed the well-known Central Film Training Institute. He will doubtless bring to bear upon the broadcast programme, over and above the rich experience he gained there, his love for literature and his great enthusiasm and almost contagious sense of humour (a rare commodity, alas, these days !).

Obituary

This quarter also witnessed the passing away of a remarkable man, who rendered very valuable service to Gujarat. Mr. Champashibhai Uddeshi, a lover of literature and doyen of Indian culture, who gave up the lure of business and dedicated himself to running a literary periodical *Nava-Chetan*, which recently completed fifty years of its life full of many vicissitudes, so very characteristic of literary journals in India particularly in the earlier decades. Indeed, *Nava-Chetan* and the sobriety of Mr. Champashibhai Uddeshi provided inspiration and incentive to many beginners in the literary field.

Academy Awards

Seminar on Literary Criticism

Art Exhibitions, Music

Other Music Activities, Dance

Meera-Rajan, Don Wagner's Troupe

Theatre, Film

bangalore

B.V.K. Sastry

Academy Awards

The recently reconstituted Karnataka State Sahitya Academy and Lalitkala Academy started their activities with the most important event : the conferment of the annual awards. Four eminent men of letters, Prof. M.V. Seetaramaiyya, the poet Sri K.S. Narasimhaswamy, the novelist Sri Krishnamurthy Puranick and the Sanskrit scholar Dr. K. Krishnamurthy, were the recipients of the Sahitya Academy awards.

Veteran artist Sri H.S. Inamti, the freedom fighter and artist Sri R.S. Naidu, Sri. Y. Subramanya Raju at home in both the traditional and academic styles of painting, and the sculptor Sri S.N. Kulkarni received the Lalitkala Academy awards. Selected works of these four honoured artists were also exhibited on this occasion at the Ashoka Hotel Art Gallery.

Seminar on Literary Criticism

The Institute of Kannada Studies of the Bangalore University periodically organised Symposia and Seminars on various branches of Kannada literature and on problems connected with its development. One such recent Seminar was devoted to the mode and standards of literary criticism which was inaugurated by Dr. Sarojini Mahishi, Minister of State for Tourism. The various sessions were presided over by scholars and writers like Sri G.P. Rajaratnam, Dr. Prabhushankara, Dr. Byrappa and

others. And in this three day Seminar eminent scholars and writers from different areas of Karnataka participated and presented papers highlighting the various facets of literary criticism especially touching upon the recent trends. These papers were often followed by stimulative discussions.

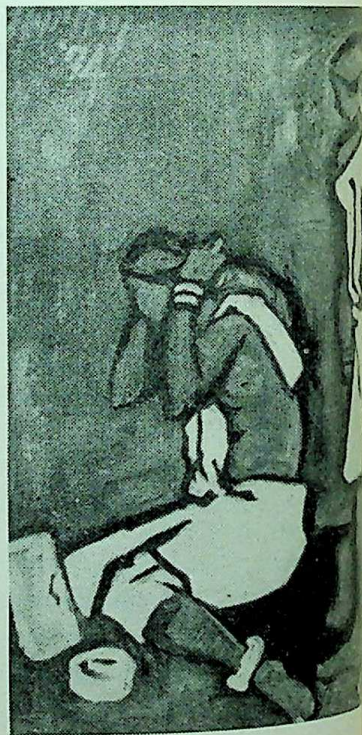
Despite the lofty tone of the proceedings the generation gap was also noticeable. The disparity in the thought and attitude of the old guard and the avant garde was very conspicuous. The effusiveness and the impatience of the latter often sparked off controvercies generating more heat than light.

Art Exhibitions

The State Lalitakala Academy has launched a scheme to accelerate the tempo of art activities by extending assistance to



Embrace : by Murthy



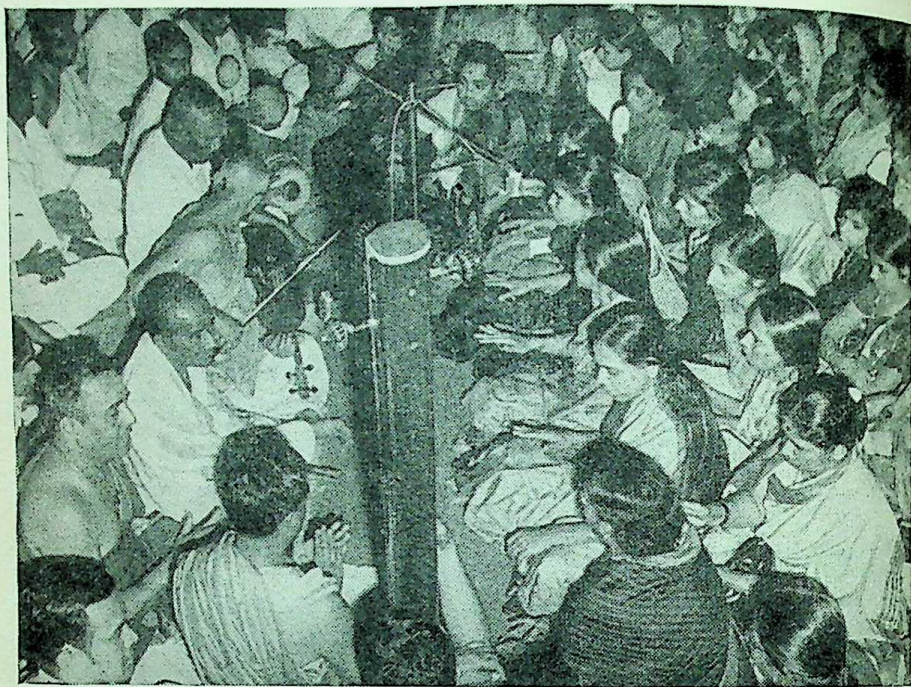
Toilet : by Murthy

artists to hold one man shows. The first exhibition of the day under this scheme was by Sri B.V. Ramamurthy at the Alliance Francaise. Murthy is the well known cartoonist of the *Deccan Herald* group of newspapers and periodicals. The serious tone of his paintings was in sharp contrast with his inconoclastic caricatures. The strength of the line and its certitude was very pronounced in all his works in both oils and water colour. Murthy had captured the spirit of the subjects in a style that was clearly figurative. The canvases featured portraits, which were done with bold strokes and depth of colour tones where red seemed to predominate. But his studies of tribal people in their various chores were especially commended for their strength of line.

Another noteworthy exhibition held in the same hall a few days earlier was the display of batik paintings by Sri D. Rajakumar. A product of the Madras School, Rajkumar's batiks were different from the usual decorative design filled draperies. They were mostly figure studies and he seems to have been fascinated by Kathakali dancers. The bold outlines, vibrant colour tones, and overall vitality of these Kathakali studies proved to be very attractive.

Music

The Musicians Conference of the Karnataka Ganakala Parishat held during the second week of January was an important cultural event. The Ganakala Parishat is an unique institution which may not have a parallel in this country. It has been formed by musicians themselves with the realisation that it is the duty of the musician himself more than others to work for the cause of music and musicians. Through imaginative programmes that are directed towards both the propagation and preservation of the art, the Parishat's activities have been very popular especially among the young enthusiasts in these four years after its inception. Its annual conferences are eagerly awaited and this year it held the IV Musicians Conference which was presided over by the veteran scholar and Vainika Vidwan



Pancharatna singing at the IV Musicians Conference

L. Raja Rao. The conference, as usual, had the academic and entertaining parts and also the exhibitions as an annexe.

The academic sessions featured talks, discussions and demonstrations in different branches of the art and their techniques which ranged from the abstract *Srutis* to exotic instruments. Notable among these items was the talk on the Music of Yakshagana by Sri K. Krishna-Bhatta, 'Kannada Operas' by Miss. L.G. Sumitra, 'References to Music and Musicians in Karnataka Inscriptions' by Dr. M.S. Nagaraja Rao, Scalio Temperament Indian Music by Prof. R. Satyanarayana, etc.

But an item that focussed all attention was the demonstration of a Pallavi in avadhana padhati by Vidwan S. Chandrappa. This is a difficult branch where the artists has to render the



S. Chandrappa rendering Avadhana Pallavi

Pallavi simultaneously maintaining different rhythmic cycles, that is different in unit, pace and even gait, in each hand. While Chandrappa maintained a very wide time cycle of an Adi Tala in Samkeerna gait in the right hand he maintained in the left hand cycle what was a combination of two talas—Samkeerna Jhampa and Khanda Matya in trisra gait. A difficult feat which requires not only an equanimity and keen and precise sense of rhythm but also a computer like mind. Naturally this was one of the major attractions of the conference for the success of which both the supporting instrumentalists Sri J.L. Kasinath Sastry, the

violinist, and the young maestro Sri Umayalpuram Sivaraman on mridangam contributed their due share.

A Symposium on 'New Dimensions in Music Education' which was compered by Prof. Satyanarayana and in which Prof. R.C. Mehta, Head of the Dept. of Music, Baroda University, Prof. V. Ramaratnam of Mysore University, Miss T. Sachidevi of the Maharani's College, Bangalore University, the President of the Conference, Sri L. Raja Rao and others participated, was illuminating. The symposium examined problems connected with the adoption of a time honoured system of training consistent with the needs and spirit of modern times without affecting the basic values. This was the theme in general of the discussions in the Music Teachers Convention that was organised as a part of the Conference. Here budding talents from among the children of various schools were also presented along with the discussions and speeches.

The concert part featured both well known veterans and up-coming young musicians. The latter had a major share in these concerts and impressed with the enthusiasm and freshness of their art. The final day coinciding with the Tyagaraja Aradhana, the whole gathering went round the streets in Oonchavritti procession and rendered the celebrated Pancharatna compositions of the master which is an important feature of his Aradhana anywhere on their return.

Sri S. Krishnaswamy, an authority on musical instruments planned the exhibition whose main theme was the evolution of the Vina portrayed through pictures of string instruments in sculptures and in other representations of music carrying them through several stages from the harp to their modern versions. In addition portraits of old masters, the instruments they used, and the collection of manuscripts of music in the Mysore Oriental Research Institute were also displayed. The colourful illustrated pages of the work *Sri Tatvanidhi* containing the South Indian versions of the Ragamala pictures was a particularly good draw.

Other Music Activities

Next to Madras, Bangalore has perhaps the largest number of Sabhas or organisations devoted to music but with a difference. Unlike Madras, these Sabhas concentrate exclusively on music, rarely on dance recitals and drama. There are Sabhas which provide entertainment by inviting top artists from all areas of Karnatak music, while there are a few that sponsor only local talent. And then there are Sabhas devoted exclusively to Hindustani music and there are few Sabhas where amplifiers have been excluded from these concerts.

Notable among the activities of these Sabhas was the Music festivals of the Rajajinagar Sangeetha Sabha and Ragalaya. They provided highly enjoyable and stimulative fare by featuring artists like V. Doreswamy Iyengar with his melodious and sensitive Vina music : Semmangudi Srinivasa Iyer with a music as enlivening as it was satisfying ; the polished Violin duet of T. N. Krishnan and M. Chandrasekharan, etc. Prof. Ramanathan is better known as a scholar and authority on ancient Tamil music and especially silappadikaram. The authentic classical lineaments and the reposeful quality of his concert at Ranjani was a revelation and proved that he could also perform what he preached. T.V. Gopalakrishnan's versatility was seen to good advantage at Rajajinagar Sabha when he sang classical Karnatak and Hindustani music in each half of his concert.

Dance

The Silver Jubilee celebration of Keshava Nritya-Shala was an important event connected with dance. The founder of the institution Sri H.R. Keshavamurthy is a disciple of the late Nattuvanar Gundappa, one of the last great exponents of dance in the state. The institution has an impressive record of service to the art of dance to its credit. On this occasion they presented some new features along with the usual Bharata Natyam solo dances. Two of them were dance dramas *Sri Krishna Tulabhara* based on an Yakshagana of Harpanahalli Bheemakka of the 19th century and the other *Parrati Kotavanji* was based on

a similar Yakshagana of 19th century by another author. The choreography was by Smt. B.K. Vasantalakshmi, the Adyar Kalakshetra-trained member of the Nrityashala. These dance dramas were appreciated for their mellow charm and beautiful combination of dance and dramatic elements.

A convention of dance teachers and enthusiasts was also held as a part of these Silver Jubilee celebrations. They took a forward step in deciding to form an organisation devoted exclusively for the development and propagation of dance art in the State entitled 'Nritya Kala Parishat', its ad hoc committee formed on the spot is headed by the well known dance Guru Prof. U. S. Krishna Rao.



Meera Rajan

Meera-Rajan

Bangalore is witnessing the appearance of many budding dancers of promise, most of whom seem to fade away very soon. A notable exception is young Meera Rajan who has held the centre of the stage with her polished performance. She performed in the IV Musicians Conference of the Karnataka Ganakala Parishat and also in the festival of Rajajinagar Sangita Sabha. The precise sense of rhythm of this chubby, cherubic featured child was no doubt as impressive as her crisp foot work and clean chiseled gestures. But the understanding and elan in her abhinayam or the expressive element in the interpretation of many classic compositions and lyrics was uniformly fascinating.

Don Wagner's troupe

This visiting American troupe gave two performances under the joint auspices of the States Sangeetha Nataka Academy and the USIS. It was a new experience especially for those conditioned exclusively to the jingling crisp rhythm of Indian dances. Most of the numbers seemed to be puzzling if not obtusive : It was as if one were suddenly confronted with the canvases of Jackson Pollock after having steeped oneself visually in Mughal miniature.

Theatre

The Ravindra Kalakshetra which is the hub of the cultural activities of Bangalore is now buzzing with activity throughout the month in which drama claims a major share. Amateur theatre has been very popular here for few years especially since the Girish Karnad and B.V. Karanth combination started putting up plays that were more thought provoking than sentimental and slap-stick varieties that ruled the stage for more than a decade.

A noteworthy play staged in the Kalakshetra recently was the Kannada version of Ibsen's *Ghosts*. Translated by Sri Adya Rangacharya (Sriranga) and directed by Sri B.V. Karanth

the play maintained the dramatic tone and tension of the original. The mobility was uniform and the performances of all the participants uniformly impressive; the portrayal of Mrs. Alving's role by Smt. Bhargavi Narayan was highly evocative. The stage setting was simple and suggestive.

Film

Like the celluloid world of its sister languages the Kannada film too has been feeding the masses for a long time with mythological stories, tinsel romances and sob-stories. The controversial *Samskara* was a radical departure which proved an impetus to experimental and more purposeful films. The *Vamsavriksha* came in its wake and now *Kaadu* and *Bootayyana maga Ayyu*, based on the work of two well known writers, graphically portraying the problems and tragedies of rural society are running to full houses.

The new wave in the film world is reflected in another venture *Aseema*, a band of free lancing film photographers. The stimulative force behind this venture is Sri Ramachandra, a product of the Poona Film Institute. This group recently screened a number of shorts of not more than three minutes duration each. Though these were random shots, by capturing, life in its natural moods and moments there was an overall completeness.

Music, Dartington College of Arts
Eurythmy, Kalakshetra
Theatre, Exhibition
Calcutta Painters

bombay

Eunice de Souza

Music

The twenty-three year old 'tabla wizard' Ustad Zakir Hussein was here for the last few months, and left a few weeks ago for the United States of America. He said that one of the best things that happened to him here was that he got involved in a series of lecture demonstrations at St. Xavier's College. He and Amjad Ali Khan (sarod) gave a concert at St. Xavier's and Zakir Hussein offered to come to talk about rhythm before the concert so that the students would have a better appreciation of what they were hearing. He was a great success with the students because of his unpretentious and outgoing ways, and he very generously came to accompany each of the singers and musicians who came to give lecture demonstrations. Among those who came to the college were Mohammed Sayeed and Mohammed Rashid (vocal), Ram Narain (sarangi), Shiv Kumar Sharma (santur), Hariprasad Chaurasia (flute) and Zia Mohi-ud-din Dagar (veena) and his brother Farid-ud-din Dagar (vocal). Zakir Hussein says that he hopes to form a committee of musicians the next time he is back in India and to give a series of lecture demonstrations in various colleges on a voluntary basis. He feels the time spent on students is worthwhile because they are the audience of tomorrow.

The Bombay Philharmonia and the Cantata Choir conducted by Joachim Buehler performed Mozart's *Benedictus sit Deus* K.V. 117 for soprano, choir and orchestra and Vivaldi's *Gloria*.

The solosists were Sita Singh Buehler, Annette Pinto, and Jean Ann Kingdom. The programme was organized by the Max Mueller Bhavan, the Bombay Academy of Music, Art and Drama, and the BMSO.

The pop-jazz group Association P.C. gave a concert at the Rang Bhavan in February. The group consists of four young German jazz musicians : Pierre Courbois, the leader (drums), Siggie Busch (bass), Toto Blanke (guitar), Joachim Kuehn (el. piano). This group was the first to make a synthesis of jazz and rock music. They are on a tour through Iran, Afghanistan, Bangla Desh, Thailand, Japan, Philippines, Indonesia, India, Ceylon, and Pakistan.

Dartington College of Arts

Of special interest to us in India was the visit of Mr. and Mrs. Peter Cox of the Dartington College of Arts. Mr. Peter Cox is the Principal of the College and Bobbie Cox who was trained at the Bath Academy of Arts teaches design and environmental studies in the College of Arts and is a professional tapestry maker. The Dartington College of Arts is a part of the Dartington Hall enterprise which according to the handout is concerned with rural industry, agriculture, forestry, education, the arts and community development. The enterprise is of special interest to us because Rabindranath Tagore worked with Leonard Elmhirst, the founder in the 1920's and invited him to help him to set up Shree Niketan. The Dartington College of Arts specializes in Music, Dance, Drama, Art and Design, and is concerned especially with those who intend to become teachers. It also runs short courses, including the internationally famous Summer School of Music, and is concerned with the traditional arts and the arts of India and other non-western cultures. Uday Shankar, Ravi Shankar, Vilayat and Imrat Khan, Shanta Rao and Rita Devi are among the musicians and dancers who have worked and performed there.

Eurythmy

The Max Mueller Bhavan recently presented a programme by the Eurythmy Theatre, Munich. Eurythmy is an art initiated about half a century ago by Rudolf Steiner (1861-1925). Describing Eurythmy, Rudolf Steiner said, "Eurythmy is something new. On the stage you will see performers and groups of performers in movement. Their movements will express the contact of poems and music, but not by pantomime, not even dance-like gestures; for although Eurythmy is an art akin to these, it is different. Eurythmy is visible language and visible song." The brochure goes on to say that Eurythmy does not attach so much importance to representing the intellectual content of a poem either by dancing or pantomimic gestures, nor does it represent



Friedhelm Gillert explaining the principles of Eurythmy to his audience.

the subjective feelings in artistic movement when hearing a musical work or poem. The intention of Eurythmy is to reveal the objective laws within music and language. Besides presenting

dance demonstrations, the group also presented a programme which included interpretations of music by Bach, Handel, Mozart, Bethoven, Debussy, Ravel, Schumann, Rachmaninoff, and others. The group consisted of Friedhelm Gillert, Erdmute Foerster, and Anne J. Browse.

Kalakshetra

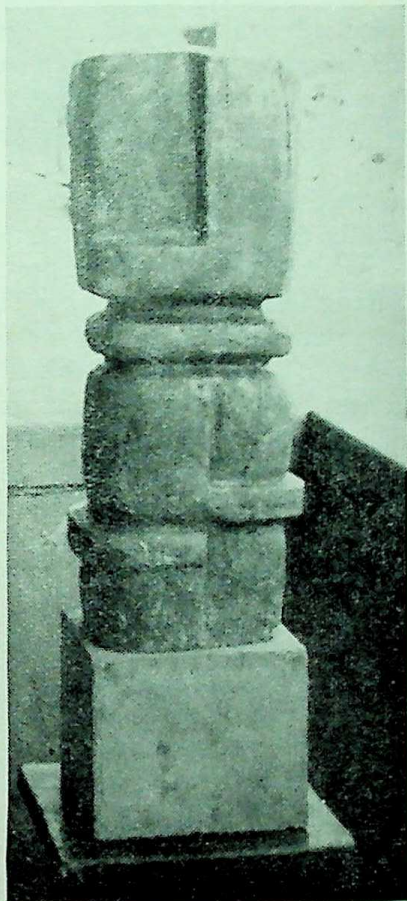
The Shanmukhanand Sabha organized a six day series of the Valmiki Ramayana danced by Kalakshetra, Madras. The dance dramas were choreographed by Rukmini Devi. Rama was danced by Janardhanan, Sita by Krishnaveni. The orchestra was led by Bhagavathula Seetharama Sarma and Kamalarani. This series has been one of the highlights of the current season in Bombay.

Theatre

The USIS organized two lectures on contemporary theatre, both given by Professor Howard Stein who has lectured at several American universities and who is a regular contributor to theatre journals. He is also winner of the Samuel French award for excellence in instruction in playwriting in 1961, 1963, 1964, 1965, and 1966. He is currently Associate Dean at the Yale School of Drama. The first lecture was entitled *The Demands on the Audience*, and was concerned with the necessity of adjusting to "profanity, nudity and violence, but even more to the new vision of the isolation of the human being and resulting scream of despair, latter frequently camouflaged by black comedy." The second lecture entitled *Contemporary Theatre : punishment of participation* was concerned with the fact that "much participation is a disguised attempt to punish audience, hostility being directed mostly against the middle class and what it stands for. The moderator of the first discussion was Mr. S. Berkeley-Hill, a film commentator, and of the second Mrs. Vijaya Mehta, director and actress of the Marathi stage.

Exhibition

One of the new galleries opened in the city is the Galerie Mouvante, started by two ladies Mrs. Kerma A. Naik and Mrs. Roberta R. Naik. The first is the wife of the painter Anand Mohan Naik, the second, her sister-in-law, is the wife of a pathologist, Dr. R. Naik.



Melba Davierwalla's sculpture

Roberta Naik is also a painter. As the name of the gallery implies, it has no permanent premises. The "current" address is "where the action is". Sometimes the exhibition is arranged in a native and arranged as paintings and sculptures would be in a flat. The aim is also to show works in different localities where exhibitions do not generally reach. The payment for works sold is also allowed in easy installments (the artist permitting). Among the artists who exhibited there recently were Adi and Melba Davierwalla, both of whom exhibited sculptures.

Calcutta Painters

Among the painters who exhibited here recently were a group which called

itself Calcutta Painters. Among the exhibiting artists were Prabhas Sen, Bijan Choudhury, Niren Sengupta,

Shuva Prasanna, Prakash Karmakar, Bimal Das Gupta, Tapan Ghosh, Dilip Kundu, Jogen Choudhury, Amitabha Sengupta, Sankar Guha and Rabin Mondal. I talked to three of the painters who were there about their work. In the case of Shiva Prasanna at least, talking about the symbolic still lifes makes them sound somewhat simplistic and does no justice to them. He was interested, he said, in putting together objects with the same texture—butterflies, a woman's hands, flowers to suggest transience. His earlier work, he says, had much more melancholia and fear as for example in a painting called *The Witness* which features a newly born baby placed on a world destroyed.

Rabin Mondal, as the brochure tells us, is one of the painters who made his debut in the 60s. He has worked in a factory, as a teacher, and in a government office. He wanted to translate the "reality of Calcutta" into painting—"hunger, anger, loss of faith, dehumanizing suffering, poverty, insecurity and violence whether suppressed or revealed." The present exhibition contains a number of striking collages featuring kings and queens in folk and primitive figurative forms. They are very richly attired but their eyes are blank or stare starily ahead. One of the collages is entitled *Resurrection* and features Christ also in primitive form. But in this resurrection there is no joy. Christ is also a soul in torment. His feeling is a feeling of aloneness.

Sankar Guha similarly echoes Eliot's feeling about Spring: April is the cruellest month. His paintings, all of which are entitled Spring are not at all romantic. There are no soft feelings in them. We can't be romantic, Guha says, our surroundings are too brutal. We would like to enjoy calm, quiet, beauty, but we can't. There's no future for us.

Satyendra Nath Bose
Ardhendra Kumar Ganguly
Pahari Sanyal, Syed Mujtaba Ali
Anandi Dastidar, Bharat Mela
Modern Indian Dance
Goodwork : the Silpi Sansad
Theatre, Music, Children on Stage
Exhibitions

calcutta

Kali Biswas

The spell of Winter, usually, lasting till the Saraswati Puja, was felt for a considerably longer period this time, owing to the cold wave which swept over the country. The Saraswati Puja was celebrated with the usual pomp and revelry, the images made in fiber glass and *Chhana* being the latest attractions. Besides the Purba Bangiya Sanskriti Sammelan which drew huge crowds, the biggest festival of the season was the Bharat Mela which attracted thousands of people every evening. While culturally, the past few weeks were full with music sessions, art exhibitions and the like, the season saw the demise of some eminent personalities, each known for his contribution in his own field of specialisation.

Satyendra Nath Bose

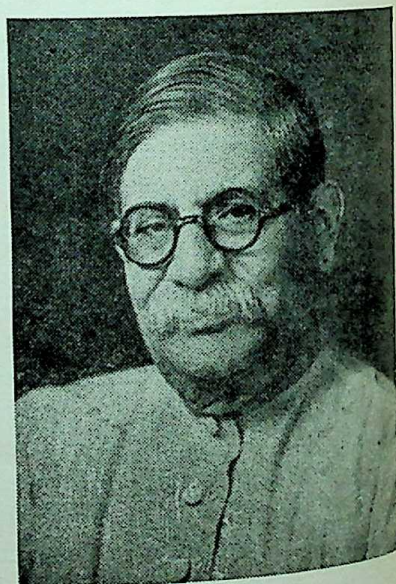
Professor Satyendra Nath Bose, the eminent scientist, passed away in Calcutta at the age of 80; a month later glowing tributes were paid to him at a seminar organised in Calcutta to mark the 50th Anniversary of the Bose-Einstein statistics. Bose joined Calcutta University as a lecturer of Physics and, in 1921, went to Dacca University as Reader of Physics. The young scientist began rethinking on Planck's new formula on Black Body Radiation, better known as Planck's Law. Treating light quanta in a different manner, Bose derived Planck's formula

from the corpuscular picture or, in other words, in the form of particles, and developed a method of calculation to derive Planck's Law rigorously for the first time. In 1924, at the age of 30, the scientist sent his research note, together with a forwarding letter, direct to Einstein. Einstein was so impressed by Bose's research that not only did he congratulate Bose but also published the German version of Bose's paper in *Zeitschrift für Physik*. Soon afterwards Bose won international fame.

Born in 1894, Bose had a brilliant academic record. In 1916 he joined Calcutta University as a lecturer with Department of Physics. From 1921 onwards he was at Dacca University where he became the Head of the Physics Department in 1927. In 1945 he came back to Calcutta University as Khaira Professor of Physics. Later he became Emeritus Professor of Physics and was elected a Fellow of the Royal Society. Bose was Vice-Chancellor of Viswa Bharati University for a few years and in 1958 became National Professor and received the award of Padma Vibhushan. In the 'twenties, Bose spent a few



Satyendranath Bose



O.C. Ganguly

years in Europe, working with Madame Curie for a while. On a Unesco invitation he went to France, England and Germany in 1951. Revisiting France and exchanging communications with Einstein in 1953, Bose addressed a Conference of the British Association for the Advancement of Science in 1956. Interested in Bengali literature, Bose, in his younger days, was an active member of the *Sabuj Patra* group, and his interest in music was well known. He founded the periodical *Juan Bijnan*. Younger scientists looked up to him as a valued guide.

Ardhendra Kumar Ganguly

Professor Ardhendra Kumar Ganguly, better known as O.C. Ganguly, died at his Calcutta residence. He was 93.

Born in 1881 in the well-known Ganguly family of North Calcutta, Ganguly was interested in the fine arts from his childhood. He started painting at an early age and used to do portraits in crayon and pastel in his college days. After graduating with credit from the Presidency College, he joined a British solicitors' firm and soon made his mark. It is, however, as an art historian and critic that he came to be known in his later life. Ganguly came into close contact with Abanindranath Tagore, Gaganendranath Tagore, Nandalal Bose and other noted painters and took an active part in setting up the Indian Society of Oriental Art in Calcutta in 1907 under the inspired guidance of Abanindranath. Not only did he remain the Secretary of the Society for a long time, but he also edited for 11 years the *Rupam*, the only art journal then published in the country. Because of erudite and illustrated articles from well-known scholars from India and abroad the *Rupam* occupied a distinct place in the cultural life of India. It was he, who under the inspiration of the Carpet sisters organized in 1914 an exhibition of Indian Paintings in Paris. In 1943, he was appointed Bageshwari Professor of Calcutta University. He was also a Fellow of the Asiatic Society and the Lalit Kala Akademi. Among some 20 publications he has left behind, the more well-known are : *Indian Architecture*, *Art of the Rashtrakutas* and *Bharater*

Silpakala O Amar Katha. Though written in an autobiographical vein, the last serves as a superb guide to the history of Indian art.

Pahari Sanyal

Pahari Sanyal, who died at the age of 68, hardly requires any introduction. For nearly four decades he dominated the Indian screen world by his excellent portrayals, first of heroic, and later, typical roles. A graduate of the Marris College of Music, Lucknow, Sanyal was also an accomplished vocalist and on numerous occasions delighted his fans by his lilting songs. Sanyal joined the New Theatres Ltd. in the thirties and his superb performances in *Meerabai* and *Vidyapati* soon established his popularity. Recently he started playing on the stage in a typical role in *Asami Hazir*, drawing full houses at the Star Theatre.

Syed Mujtaba Ali

Syed Mujtaba Ali died in Dacca. He was 70, Born in Karimganj, Assam (now in Bangladesh), Ali joined the non-cooperation movement in 1921 and gave up studies at the then British-administered school. Inspired by Tagore's lecture which he had an opportunity to listen to earlier, he got in touch with Tagore and joined Vishwa Bharati University where he studied till 1926. In 1927 he went to Afganistan where he worked as a lecturer in French and English. Later, on a scholarship from Germany, he went to Berlin and Bonn Universities for study and research and received his doctrate in Comparative Religion. He came back and left India again in 1934, travelled all over Europe and studied for a year at Cairo University. After visiting Jerusalem and Damascus on his way back, Ali became a Professor in Comparative Religion at Baroda State. After the Partition he became the Principal of Bogra (now in Bangladesh) College. In the early fifties he also worked as a Station Director, and later as the Editor *Indian Listener* (All India Radio), and also as

the Head of Islamic Culture at Viswa Bharati University. It is however, as a gifted writer in Bengali that Ali was best known. It was he who, perhaps for the first time, enriched the Bengali language with an amalgamation of Arabic, Urdu and other colloquial words in his own inimitable style. Ali made his mark as a writer through *Deshe-Bideshe*, which was first serialised in *Desh*, and won the Narsingdas Bengali Award. Later, in recognition of his valuable contribution to Bengali literature, he was awarded the Suresh Majumdar Prize by the *Ananda Bazar Patrika* Ltd. Unrivalled as a belles-letterist, Ali was one of the most popular intellectuals of contemporary West Bengal. A charming conversationalist, Ali was well-versed in Tagore's works and could speak fluently in as many as 15 languages. Among his more popular works mention may be made of *Pancha Tantra*, *Chacha Kahini*, *Sabnam*, *Mayurkanthi* and *Dhupchhaya*.

Anadi Dastidar

Anadi Dastidar, the well-known exponent of Tagore's songs died in Calcutta. He was 71. Dastidar had the rare opportunity of learning Rabindra Sangeet directly from the poet and from Dinendranath Tagore in the 'twenties'. He learnt classical music as well. He came to Calcutta in 1925 and began teaching Rabindra Sangeet, his pupils included such well known film artists as the late K.L. Saigal and Kanan Devi. He also directed music in Tagore's plays produced by the late Sisir Bhaduri. Associated with several institutions as a teacher of Rabindra Sangeet, he was the Principal and later Director of Dakshinee. Besides, Dastidar has left behind accurate notations of Tagore's songs for popularising Rabindra Sangeet.

Bharat Mela

The biggest festival of the season was undoubtedly the Bharat Mela, held under the auspices of the Banga Sanskriti Sammelan at the Maidan, for nearly two months. Apart from the usual characteristics of illuminated stalls, dealing in varieties

of fancy and utility articles, tea and coffee bars and restaurants, the distinctive feature was presentation of dance performances from as many as seven States : Basantaras from Manipur, Bihu from Assam, Orissi from Orissa, besides the virile Bhangra from the Punjab and Garba, Kathakali and Bharat Natyam from Gujarat, Kerala and Tamil Nadu respectively. Facets of rural Bengal were seen in natural surroundings and a regular queue was formed to have ride on the traditional palanquin. Besides the Bouls singing to the accompaniment of *ektara*, West Bengal was fully represented through her wide range of handicrafts and cottage industries, including Bankura horses and elephants, Purulia masks, clay images of Krishnanagar and exquisite specimen of pithwork. The other novel feature was a Science Exhibition organised in collaboration with the Bangiya Vigyan Parishad, the Birla Industrial Museum, the Jadavpur Audio-Visual Centre and the Gobardanga Science Club. The entertainment list for every evening was long and varied including Rabindra Sangeet, folk, holi, bhajan, theatre and film songs as well as sessions of Pala Kirtan, classical music, dance dramas and presentations of well known plays by the leading theatrical parties and jatras by popular professional troupes. Another important aspect was a series of interesting and informative seminars where well-known scholars from different states took part. No wonder the tastefully illuminated and decorated fair ground attracted streams of people, including a huge number from the suburbs.

Modern Indian Dance

Naa, a new composition presented by the Sachin Shankar Ballet Unit of Bombay at the Academy of Fine Arts Stage, thrilled the audience. Conceived and choreographed by Sachin Shankar, the noted dancer, the theme of the dance number moves round a prisoner's passionate desire to be free and live a new life. Even though he manages to escape, he finds the police following him. His bid to seek refuge at different places and in different companies, from the workers' slum to the toddy drinker's den, ultimately fails, as he is overawed by the sound of the footsteps of the police. It is only when he goes to the village

of his beloved and in her company that he tastes freedom and feels an irresistible urge to start a new life altogether. Soon after he realises that it was all but a dream; instead of a fresh life it was the hangman's noose that was waiting for him. Excellent teamwork, well supported by Salil Chowdhury's music, contributed a great deal towards the success of the dance. The composer himself rose to great heights by capturing the different moods of the changing situations. There was also a perfect harmony in respect of decor, lights and costumes. *Naa* was followed by *Srinagar*, an earlier composition, highlighted by Ravi Shankar's inimitable instrumental music.

Goodwork : the Silpi Sansad

With a view to rendering monetary help to the old screen artists, the Silpi Sansad, ever since its inception under the distinguished presidentship of Uttam Kumar, the idol of the Bengali film world, has been raising funds. Through a cultural function organised by the Silpi Sansad at Rabindra Sadan recently, it helped by adding a considerable amount to the benevolent fund. The response, as expected, was enthusiastic as such leading film world personalities as Hemanta Mukherjee, Manna Dey, Dhananjay Bhattacharya, Arati Mukherjee, Shyamal Mitra, besides Uttam Kumar himself, took part in the function without accepting any remuneration. The other laudable venture by the Silpi Sansad was the production of the film *Bon Palashir Pada-vali* in which all the artists rendered free services. The box-office return from this popular film amounting to several lakhs of rupees went to the needy artistes' fund. Uttam Kumar is now reported to be negotiating with the leading cricketers of Bombay and Calcutta for holding a Charity Match. The proceeds of the proposed match also would go towards augmenting the benevolent fund for the old and deserving artists.

Theatre

There is a popular saying about the Bengalis living outside Bengal : When four Bengalis happen to get together they set up

a Kali Bari, and in case two more Bengalees join the group, a club is invariably born. The saying may be slightly amended inasmuch as the Bengalis are club-minded and not only do they start clubs in their home state but invariably they start producing regular plays, as was evident in several districts of West Bengal. Aparajita, a wellknown amateur troupe of North Bengal, recently staged *Chhenra Tar*, the once popular play by the late Tulsi Lahiri, at the Nomju Natya Niketan, Kaliaganj (West Dinajpur). While Minati Sarkar, Dipak Chakravarty, Shyamali Chatterjee and Kajal Guha creditably played the respective roles of Phuljan, Hakimuddin, President and Sarai Mahmud, Jamini Modak deserved a word of praise for introducing a typically rural atmosphere on the stage. Kallol Goshtti of Siliguri in the District of Darjeeling won applause from the audience for commendable presentation, on the Mitra Sammilani stage, of *Tiner Talwar*. Acting laurels went to Meera Chatterjee, Tarak Chatterjee, Putul Ghosh and Suresh Ghosh. Of the other dramas staged, mention might be made of one-act play competitions organised by the Srilata Institute of Chittaranjan (Burdwan) and the Kalyani Town Club (Nadia). *Upalabhdhi* staged by the Natarupa was adjudged the best production in the first, while *Pitamohoder Uddeshya*, presented by Jagriti of Shyamnagar was declared best in the second.

Music

Indira Sangeet Shikshayatan presented a colourful and imaginative programme at the Rabindra Sarobar Stadium in observance of the birth centenary of the late Srimati Indira Devi Chowdhurani. An illustrious lady, Indira Devi Chowdhurani represented the culture of the 19th Century Bengal which, later, was profoundly enriched in the ideal association with the Tagore family of Jorasanko. Paying tributes to the memory of this enlightened lady, Hiran Sanyal said that in spite of her being thoroughly conversant with western culture, Indira Devi was essentially a Bengali woman. Recalling her musical sensibilities, Sailaja Ranjan Majumdar referred to her significant contribu-

tion to the preservation of a great bulk of Tagore's songs in their original purity. The most interesting part of the programme was the demonstration, by the students of the Institution, both in solos and choruses, of what Majumdar observed. Of course, Indira Devi was influenced a great deal by her great uncle, Rabindranath, but at the same time she also gave proof of her ability to compose independently, as was evident from such songs as *Eito Jiban* (Desh) or *Jiban Bahe Jai* (Iman Kalyan) sung on the occasion. Among the soloists, Prasun Das Gupta, Suparna Chowdhury and Jayashree Roy impressed the audience by their individual styles of exposition. Poems and letters written to Indira Devi Chowdhurani by Rabindranath were also published in a souvenir brought out on the occasion.

Children on Stage

That adequate measures are now being taken to help the children express their inherent talent was evidenced at a three-day Children's Festival organised by the authorities of Rabindra Sadan. The festival started with a Bharatnatyam performance given by the ten year-old Mita Subramaniam, who impressed the audience by her skilful *nritta*, *abhinay* and excellent choreography. She was followed by the two sisters, Subhra and Shukla Ghosh, who charmed those present with their excellent rendering of Kathak. The limelight in the music part of the programme was stolen by Sarmila Basu and Bulu Bhattacharya, both gifted with sweet voices. Three plays staged on the occasion were *Gupi Gyne Bagha Byne* (Natyayan), *Abol Tabol* (Malhar), and *Amar Nam Taira* by Sailen Ghosh (Sisuranjan).

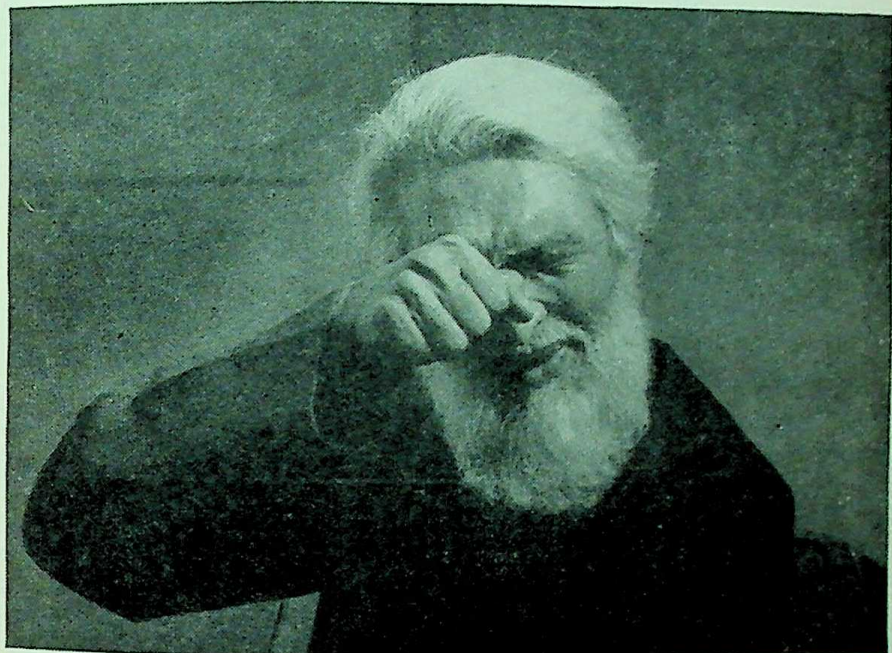
Exhibitions

Of the art events, the more important were an exhibition of contemporary Japanese Painting held at the Academy of Fine Arts gallery, Second World Exhibition of Photography, also at the AFA Gallery, an exhibition of Photographs organised by the Photographic Association of Bengal (PAB) at the Calcutta Information Centre and some individual shows.

Organised by the Japan Foundation, the Exhibition of Contemporary Japanese Painting included works of 21 painters, of whom 14 work in oil and the rest paint in Japanese style. Even in this advanced technological age, two art trends are noticeable in Japan : the traditional method of drawing and painting followed by Ikuo Hirayama, Matazo Kayama, Ryumi Hashimoto, Gubeoi On, Yasuo Ueno, Gaku Watanabe and Ei-en Iwahashi and the western method of modern compositions done by, among others, Kazutomo Fujino, Aijira Wakita, Yasukazu Tabuchi, Josaku Maida, Soichiro Tomioka. Two outstanding examples come from Hirayama (Buddha in meditation) and Kayama (The Billows of Time) in the first-group. A wall screen in six folding horizontal panels, the Billows of Time, stands out as a superb example of traditional Japanese style of painting. Hashimoto compells attention for detailed sensitive drawing and style of form based painting (Snake Gourd). Watanabe's compositions are sculpturesque (Carrying Fish) while Ono lays emphasis on the grimmer aspect of human life (Old Fisherman). On the other hand the oils are too modern and contemporary and no one notices any Japanese characteristics as such. Fujino dominates this group for his powerful work, Abstract Cage. New and bold in conception, the work combines painting and sculpture-like composition. Based on circles and squares in panels of mauve against a black background, Wakita's Transformation I is perhaps an excellent example of op art. Another powerful work is Upstairs Neighbour, Downstairs (Junzo Watanabe) marked by faces in reverse lines against blue, green, red and yellow patches; Tomioka's compositions are characterised by skilfully done texture (Snow Country No. 3).

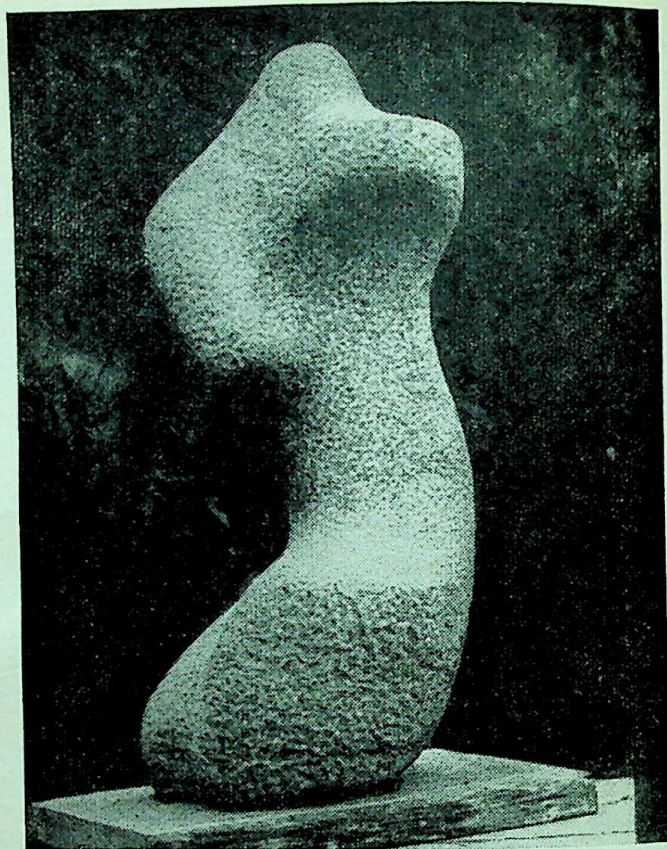
Woman was the theme of the Second World Exhibition of Photography organised by the *Stern* magazine in collaboration with 267 Art Museums of 36 countries, presented by Max Muller Bhavan at the Academy of Fine Arts Gallery. The exhibition was large and representative and included as many as 412 photographs from 85 countries taken by internationally known photographers and artists.

An exhibition of etchings and drawings by Horst Janssen was also held at the AFA Gallery, (Self, F-Major, KV 616, Tender, Kiss). Of the 86 monochrome exhibits at the 1974 PAB Salon, the most impressive was a portrait of Husain, the eminent painter, by Miss Chandrima Saha. While no one tried to cover any



M. F. Husain : *Photo by Chandrima Saha*

aspect of contemporary life, some compelled attention for effective though casual shots. (Horsemanship : T. Kashinath), Open Air Bath, (Amia Chakravarty). Of the 36 colour slides the best was Idle Noon by O. P. Sharma, while Pradip Sen deserves a word of praise for his Blessed with Light. Amiya Roy's mosaic paintings (AFA gallery) drew an appreciative crowd. Roy introduced as many as 36 shades in different colours in the ceramic tiles he burnt at his own kiln and, through skilful arrangement, managed to create the necessary depth in his compositions. (Gates of Haven and Royal Procession). Dilip Saha's latest



Divine : Wood by Dilip Saha

sculptures (Birla Academy) were impressive in that the young sculptor gave convincing proof of his ability to handle such different media as sandstone, wood, plaster, ceramics, marble, terracotta, plastic and cement with almost equal ease and success. From a solid piece of wood he creates a symbolic figure, marked by graceful form based on suggestive contours (Divine). Among others, mention might be made of Semiramis (marble) and Tension (sandstone).

Ravi Shankar, Ali Akbar
Music and Dance
Theatre

delhi

Uma Vasudev

Two of the richest months of musical experience this year ended with a double tragedy that has deprived the active performing world and the world of musical theory of their leading exponents. Pandit Shri Krishna Narayan Ratanjankar, the theoretician, singer and musicologist died on February 14, at the age of 75 at Bombay, and Ustad Amir Khan, the musicians' musician, as he was known reverently, at Calcutta at the age of 62.

Pandit Ratanjankar came to represent the rather puritanical school of his mentor Pandit Bhatkhande and thereafter farthered his practical training under the great Fayyaz Khan. But it is for his contributions to theoretical knowledge that he will be remembered. He created 500 new compositions, some new ragas, adaptations of Karnatak ragas to the Hindustani form and even composed some lyrics in Sanskrit. He was principal of the Marris College of Music, Lucknow for almost 30 years and he was largely responsible for emphasising the dry austere strain in Indian classical music.

Ustad Amir Khan on the other hand was personally temperamental and musically flexible while epitomising a profound gravity of approach. His music was introspective but it was romantic to the extent that it was highly emotional. It conveyed the involvement of a man for whom music was the medium for a search into his own complexities, and the search was a soul-searing one. He was an idol for those amongst the new generation of students and musicians who value the intensity that makes great art.

Ravi Shankar

Each time he returns to India for his annual musical replenishment at the source, Ravi Shankar becomes the subject of a controversy. He is too versatile, original and creative a musician to be judged by plebian standards. But even according to the severest orthodox criterion, nobody can question the pure classicism of his training and what it has yielded. His experiments in orchestration, incidental music for dance or films and his sitar concerts for the London Philharmonic Orchestra and duets with Western musicians are something that his restless imagination seeks away from the tranquil depths of his purely classical play. His *Marwa* this time in Delhi, when he played at the Indian National Theatre, was a memorable one. He makes no compromises with tradition in the pattern of ragas and in the classical approach to his music. He is, and again proved to be, a master of rhythm. Each time he comes to India now, he reveals himself to be impatient to return permanently and set up a school where he can teach students, as he learnt from Ustad Alauddin Khan, against the background of a total cultural synthesis.

Ali Akbar

Ali Akbar too played at the same theatre. What these two have done for Indian classical music abroad is now part of the history of Indian music; but they set off a know-India movement which went far beyond music. Ali Akbar played beautifully last year, but this time he was cold and unable to draw the most out of himself or the audience.

Music and Dance

Naina Devi's organisation, the Raag Rang, which holds an annual festival of light classical music and Kathak dance called Naaz-o-Ada manages to be an occasion each time. There was the inestimable Begum Akhtar who seems to surpass herself with each passing year and has really become a legend in her life

time. But there was also the wife of Ustad Ali Akbar Khan, Rajdulari, who gave a public performance after twenty years. In dance, a scintillating Kathak by Roshan Kumari spurred the young but outstanding Birju Maharaj to give the whole gamut from *bhava* to *tatkaar* as an indication of the total supremacy he holds over others—other than perhaps, Sitara. Sitarist Mahmud Mirza, who has recently returned from London has given a spate of performances and the Indian environment, as expected, has inspired him to play better each time. He is an unusual young musician, because he refuses to succumb to the rhythmic histrionics that bedevil some of the others of his generation. Another vocalist who has staged a comeback is Vinod Kumar. He started 20 years ago as a young and most promising singer, but a period of withdrawal has not dulled the promise in him.

Theatre

While several new groups have emerged in the capital in the last two or three months with productions which are as yet of an amateur level, the more well established theatre groups continued to stage plays of a fairly high professional standard.

At the beginning of this winter season one of the leading groups called Abhiyan staged a musical called *Ghasiram Kotwal* by Vijay Tendulkar which has had several repeat performances recently and is likely to receive an award both as a production and for the best actor of the year. Vijay Tendulkar, one of the most outstanding playwrights in India, writes in Marathi and his plays are translated into most major languages of the country. The Delhi production, staged in Hindi, was notable for its exceptionally good quality of musical compositions and the leading player Vinod Nagpal received high praise in almost all the notices. *Ghasiram Kotwal* is set against the background of the days when the Marathas were in power in the West Coast state of Poona. A commoner who suffered under the tyrannical ruler decides to seek revenge by entering the bureaucratic system as an inspector of police and gains this position by offering his daughter as a mistress to the ruler. There is no



A scene from Ghasiram Kotwal

historical authenticity in the events as portrayed in the play, as the author admits himself. He merely used the general atmosphere of corruption and depraved sociological conditions as the basis for his plot.

The National School of Drama has lately built up a fine repertory of young actors and actresses who have remarkable talent and whose performances can vie with those of many a professional player in the west. The plays in which they act are mostly directed by the very able director of the School, Ebrahim Alkazi, who has many achievements to his credit in providing a purposeful direction to the entire theatre movement in the country. In February the school's repertory presented an Urdu translation of John Osborne's *Look Back in Anger* which proved to be another outstanding production of the season with some excellent acting by Surekha Sikri (Alison) and Manohar Singh (Jim Porter). The school has also built up a tradition of inviting representatives of different styles of theatre-

craft from various capitals of the world. Last year we had the occasion to see a Kabuki play and last month it was a Noh play by the old Hosho School of Japan which was established in the fifteenth century. For theatre goers here these are events to specially look forward to.

During the past two months or so those who are fond of classical Indian dancing have been particularly fortunate because almost all the outstanding dancers have performed here at least once.

The biggest draw among all dancers in our country is Yamini Krishnamurthy, who mostly dances in the Bharata Natyam and Kuchipudi styles. When one thinks of Bharata Natyam one inevitably remembers Bala Saraswati and Shanta Rao who still dance though somewhat rarely but for almost fifteen years



Sonal Mansingh in Bharat Natyam

Yamini Krishnamurthy has virtually had no rival. Most dancers in the Bharata Natyam style are their own choreographers and she is no exception. But for the basic movements Yamini often relies on the compositions in movement, music and words of the choreographic genius of the well known Tanjore Quarter, Poonaiiah Pillai, who is chiefly responsible for Bharata Natyam as we see it today. And so as usual in a special performance for the Indian Council of World Affairs she was in magnificent form particularly in a Shloka based on a sequence from the Kashmiri historian and poet Bilhana's *Chaurapanchaasika*. Whether it is *laya* and *tala* or *abhinaya* this dancer has come to a stage now when she can do what she wills with her feet, hands and her face. In fact her entire body is like temple sculpture in movement which combines speed, stability and line, the three essential elements in classical dance.

Another young dancer who has already made her way to the top rung in the Bharatanatyam and Odissi styles is Sonal Man-singh. Recently when she danced in the Ashoka Hotel theatre one saw clearly that in years to come she will certainly achieve the same stature which belongs to Yamini Krishnamurthy at present. She is perhaps the only Bharatanatyam dancer who has been seeking to expand the range of the usual classical repertoire by including epics like the *Ramayana* and choreographing numbers on the basis of sequences from this great work of literature.

The Madras Music Season
A Unique Violin Trio
Visiting Musicians
Dance, The Theatre
Rajaji's Story in Celluloid
Art and Painting

madras

T.S. Parthasarathy

The Madras Music Season

The avalanche of music, dance, drama and other cultural features released by musical institutions in Madras during the last ten days period of December every year has, perhaps, no parallel in any part of the world. During the 'music season' last December, the Music Academy, the Indian Fine Arts Society and the Tamil Isai Sangam vied with each other in organizing their annual music conferences followed by marathon performances lasting from noon till midnight. Kalakshetra put on the boards its characteristic dance-dramas and the Krishna Gana Sabha came out with a surprisingly sumptuous Xmas Art Festival. Dramatic societies in the city provided a rich fare, the palm being carried away by Manohar's latest dramascopes, the gorgeous *Indrajit*.

By a strange coincidence, all the three leading music festivals were presided over by women this year. The coveted title of 'Sangita Kalanidhi' went to Balasaraswati who, in spite of her age (57), is still non-pareil in the Bharata Natyam field. D.K. Pattammal, the highly-respected purist in Karnatic music, was the recipient of the insignia of 'Isai Perarignar' at the Tamil Isai Conference. The title of 'Sangita Kala Sikhamani' was conferred on T. Brinda, by the Indian Fine Arts Society. Incidentally, Balasaraswati and Brinda are cousins, being the grand-daughters of Dhanammal, one of the immortal names in

the Vina field. The choice of this 'Music Triumvirate' was hailed as an expression of confidence in feminine aesthetic refinement.

It would be invidious to comment on individual performances in the spate of music that followed. The music ranged from the unhurried, reposeful and tradition-bound styles of the old-timers to the action-packed and gimmick-oriented recitations of the neo-classical younger group. Barring rare exceptions like M.S. Subbulakshmi, whose music appeared to have a perennial appeal, the other artistes had their own cliques of fans. There were so many performances that the art-lover was often in a quandary as to his choice of alternatives. A talented vocalist who performed in all the five leading sabhas was Mrs. Mani Krishnaswami. Discerning critics, however, felt that the present euphoria in the field of Karnatic music had made that art plethoric which was doing it more harm than good.

Hindustani music was not much in evidence like the previous years and only young Parveen Sultana emerged as a popular singer during the season. Her cascading voice travels more than three octaves with effortless elan, producing ravishing spells of music that defies rational analysis. Ravi Shankar, who performed at Madras in the middle of February after a long time-lag, proved his unquestionable virtuosity with excellent tabla support from Alla Rakha.

A Unique Violin Trio

T.N. Krishnan, and Lalgudi Jayaraman continued to dominate as solo violinists while Namagiripettai Krishnan and Shaikh Chinna Maula monopolized the Nagasvaram field. In spite of several youngsters trying to compete with them, Mahalingam and Ramani were the two flautists sought after. There were no memorable Vina performances except one by Emani Sankara Sastri at the Krishna Gana Sabha where he was felicitated for the several honours conferred on him recently and another by Rajeswari Padmanabhan at the Tamil Isai which provided a healing touch to the heart.



The Violin Trio : Vaidyanathan, Subramaniam and Shankar performing with Palghat Mani Iyer on the mridangam

But what came as an agreeable surprise to Madras audiences were the performances of the Violin Trio, L. Vaidyanathan, L. Subramaniam and L. Shankar, who gave no less than 14 concerts in the city in six weeks. Playing with magnificent tonal quality, breathtaking mastery over the instrument and incredible speed (they play varnams in four speeds), the brothers took the music world by storm. Their music was a unique combination of vintage Karnatic music and precision in violin technique characteristic of Western music in which two of them hold diplomas. In most of their performances, the trio was accompanied by Palghat Mani Iyer, the unsurpassed mridangam maestro of India.

Visiting Musicians

It is a happy augury that the number of foreign musicians and musicologists visiting Madras is on the increase and this

music season saw the largest number ever, particularly from U.S.A. Several of them took part in the music conferences.

Among the foreign musicians who distinguished themselves at Madras were James Tocco, a young American pianist and Edde van der Hoog, a violinist from Holland. Tocco, who played compositions separated by as much as 200 years, provided a rewarding musical experience. Accompanied by Handel Manuel on the piano, Hoog mounted one harmonic structure after another on his violin, Mozart's sonata and modern works coming off brilliantly.

Dance

Bharatanatyam predominated the sphere of dance and there was a plethora of performances in various parts of the city. That age has not withered Balasaraswati's art was evident from her performance at the Music Academy before a full house. It was an exercise in ecstasy, the Todi raga varnam of Ponniah Pillai standing out as a shining example. Her lecture-demonstration given later, was another outstanding success. Vyjayantimala, with her attractive looks and figure, staged a come-back with a dance performance full of artistry. Among the younger group competing for excellence were Srividya, Alarmelvalli, Minakshi Sabhanayakam, Hemamalini, and Sudharani Raghupati. Next to Bharatanatyam came Kuchipudi with Vempeti China Satyam producing excellent ballets in this style.

The most interesting dancer and choreographer to visit Madras in January from a foreign country was Dan Wagoner, although critical opinion on the performances of his troupe was sharply divided. To Wagoner, however, his dance was the means and the consummation of his particular artistic fulfilment.

Kalakshetra this year concentrated on the Ramayana series of dance-dramas in their art Festival. The music was mainly based on verses from the Valmiki and the Ananda Ramayanas and the sets were, as usual, simple but functional. In an earlier

series of ballets by this institution staged under the auspices of the Brahma Gana Sabha, the fusion of art and religion was fully reflected and the Rama Coronation scene, which was its crowning piece, was visually satisfying and emotionally evocative. The series was produced and directed by Rukmini Devi. The Kathak recital by Birju Maharaj at the Music Academy was an exquisite display to be cherished by connoisseurs.

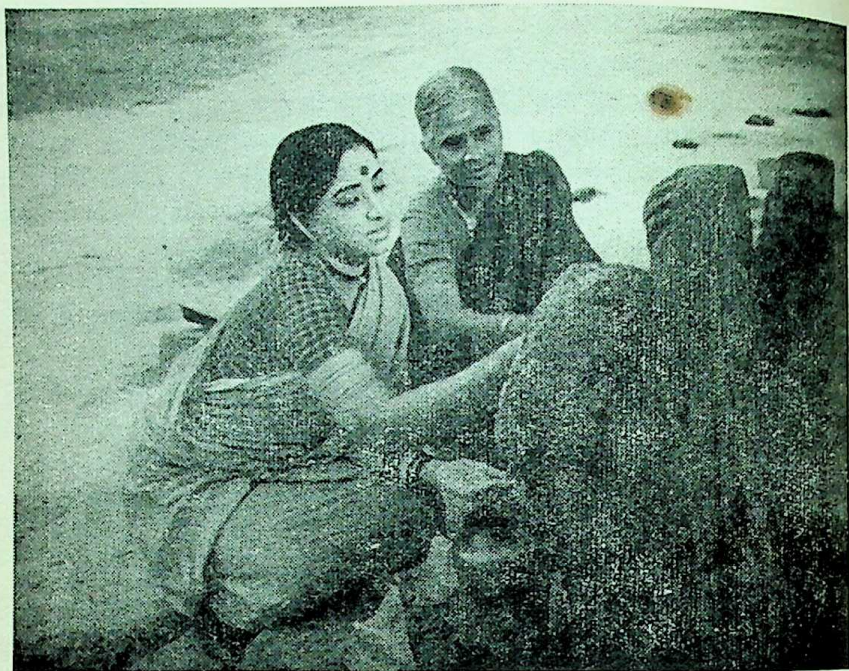
The Theatre

The drama, as a form of entertainment, is fast gaining unprecedented popularity in Madras and many sabhas are switching over from classical music to drama performances. Manohar's powerful new play *Indrajit*, with Manohar acting in the title role, was the rage of the season, averaging one show daily. A different kind of audience, patronized the new satire by Cho, the experimenter with a fertile imagination. Sivaji Nataka Manram's *Thangappadakkam*, with Sivaji Ganesan on the cast, and *Thanikkudittanam* by Kalalayam were steady successes at the box office.

A group of the Hosho School of Japan, specializing in 'Noh' plays, presented three such plays in Madras during February. The distinctive features of the plays were their faithfulness to the ancient texts and the exquisite skill displayed by the artistes. The slow movements, the stylized choreography, and their traditional voice-production gave ample evidence of their highly formalized subtlety.

Rajaji's Story in Celluloid

Dikkatra Parvati, (Parvati, the Forsaken), a low-budget picture based on an emotion-laden story of Rajaji and produced by Navtarang, is an interesting experiment in the Tamil film world. Karuppan, a hard-working farmer and affectionate husband of Parvati, takes to drink and deteriorates so fast that he lands himself in jail for attempted homicide. Finding all doors of

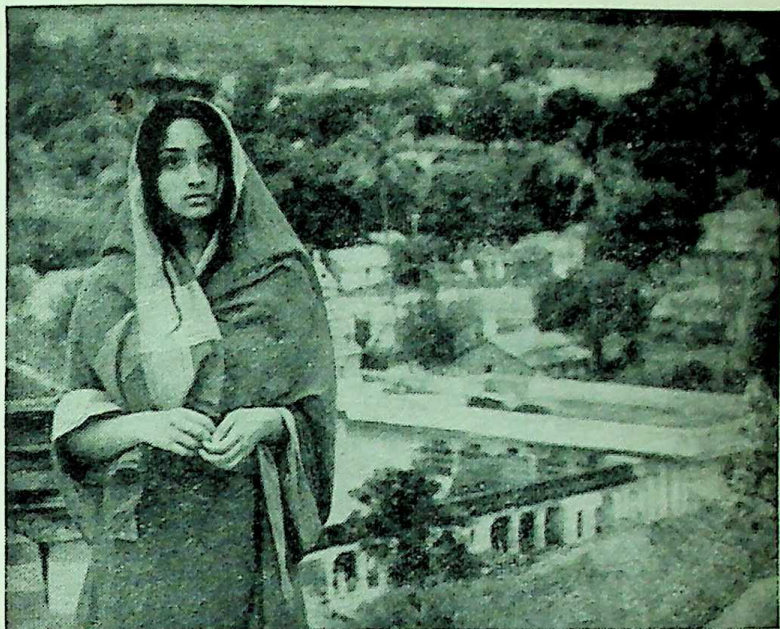


A Scene from Dikkarta Parvati

sympathy closed on her, Parvati commits suicide. Rajaji's story is delicate bone-china and a little indiscretion can spoil the whole atmosphere of the film. It must be said to the credit of Singitam Srinivasa Rao, the director, that he has preserved the spirit of the original in the celluloid version. Lakshmi, as Parvati, acting with great restraint and skill, has put in a memorable performance. Shot almost entirely against the locale of Torappalli, Rajaji's birth-place, the film is not only a homage to the great leader but is bound to make a strong impact on the public.

Art and Painting

There were some very fine exhibitions of paintings and sculptures in Madras this season. The superb oil paintings by Doro-



Lakshmi as heroine in Dikkatra Parvati

thy Lydon from America revealed the work of a talented painter who is sensitive to forms, shades of colour and the myriad manifestations of nature. The paintings of Indumati, Rajeswari, Roopa, Anjuli and Vijayalakshmi, students of the Government College of Arts and Crafts, showed the individual idioms of the artistes, each with a distinctive style of her own. The sculpture of Henry Moore, acclaimed as the greatest modern master, displayed at the British Council, revealed the profound insight into human nature and shapes by a humanist with an acute awareness of the matrix of human existence itself.

The special Chola Art Exposition established on a permanent footing in the premises of the Brahadeeswara temple at Thanjavur early in January was a significant event in the realm of art. The principal aim of the exposition is to educate domestic and foreign tourists on the essential features and cultural background



Another scene from Dikkarta Parvati

of the art patronized by the Chola Kings (10th Century). The temple itself is full of art treasures and the Bharatanatyam Karanas (frozen body flexures in dance) displayed in the upper storey above the sanctum sanctorum came as a revelation to lovers of dance. The Exposition was visited by 700 to 1000 people daily.

Seminar

Preparations for Vallathol Centenary

Classical Music, Kathakali

School of Drama

trivandrum

Indu Chudan

The four day celebrations at Kerala Kalamandalam which marked the fiftieth anniversary of the renaissance of classical arts, is one of the major episodes on the cultural map of Kerala in recent times.

The classical arts of Kerala like Koodiyattam (traditional Sanskrit theatre), Kathakali, Mohiniyattam etc., were almost on their death-beds during the beginning of this century. Some of these forms may be as old as twenty centuries. Sanskrit Theatre in Kerala, for example, may have taken root at the time of the compilation of *Natyasasthra*, because this work on Sanskrit dramaturgy contains at least two references to an actor and an actress whose names are *Keralam* and *Kerala*. It is definite that Koodiyattam, almost in its present form, took shape during the ninth century A.D. Kathakali, which literally means story-play, is considered to be a by-product of Koodiyattam which developed during the sixteenth century with texts composed in a mixture of Sanskrit and Malayalam and with techniques, part of which might have been drawn from folk-art.

These classical arts were, till about the eighteenth century, patronised, protected and looked after by royal families, temples and aristocratic Brahmin house-holds. Many such families and temples had, according to tradition, permanent troupes of artists. After the advent of British rule in India, the social, economic and cultural system broke down with the result that feudal families and temples found it difficult to maintain and

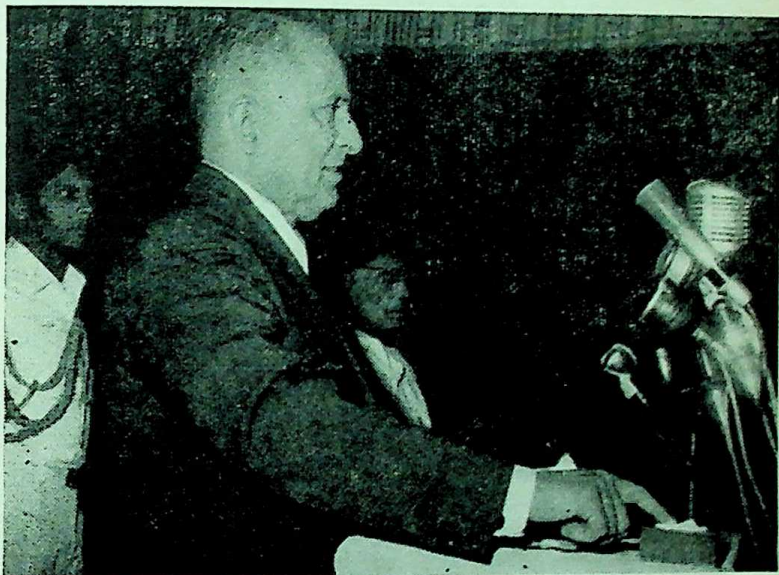


A pose in Mohiniyattam

support professional troupes which inevitably faced disintegration. This plus the tendency on the part of English-educated intellectuals to look down upon such arts, drove the classical arts of Kerala to a point of extinction.

It was during such a critical moment that the late Poet Vallathol alongwith a band of adventurous young men started on a mission to revitalise these arts. In October 1923, they organised a seven-day festival of Kathakali and other classical arts at Calicut and succeeded, battling against all kinds of adverse circumstances. This festival was reported at that time in the columns of *Mathrubhoomi*, one of the oldest nationalist news-

papers of Kerala. *Mathrubhoomi*, recently brought out a volume in connection with its Golden Jubilee and one of the chapters of this Commemoration Volume describes the brave efforts of the leaders of the renaissance in those days. It was this movement, which four years later, paved the way for the establishment of Kerala Kalamandalam which has today become one of the leading academies in India which imparts training in Kathakali, Koodiyattam, etc.



H.E. the Governor, Shri N. N. Wanchoo delivering his inaugural address

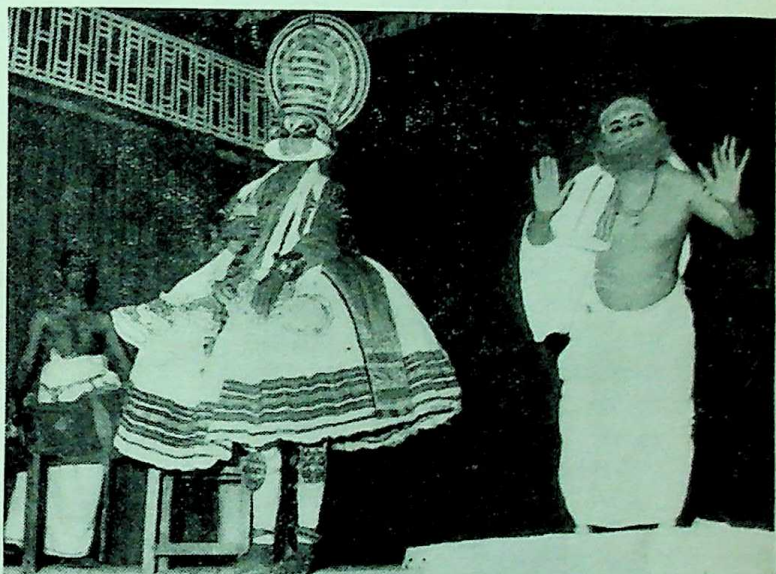
The fiftieth anniversary celebrations of this renaissance movement began on 28th January 1974 with the Founder's Day inaugurated by the Honourable Chief Minister of Kerala. The distinguishing feature of the first day's celebrations was the presentation of a Kathakali play, *Oushadhaharana*, an episode from the *Ramayana*, composed by the late Poet Vallathol who is the founder of Kerala Kalamadalam. Two leading Kathakali stars, Ramankutty Nair and Padmanabhan Nair in the roles of Hanuman and Ravana respectively made the play a success.



Raman Kutty Nair as Hanuman

The Governor inaugurated the second day's celebrations, after which there was a forty minute-performance of two episodes from the *Mahabharatha*, the dice-game between the Pandavas and the Kauravas and the forced undressing of Panchali. What is new in this presentation is the editing of the old text to suit the modern audience. The traditional Kathakali plays are extraordinarily long and some of which, if fully performed, may last for several nights. Obviously such presentations cannot survive in modern conditions excepting probably in village temples in Kerala. While retaining doggedly all the features, frame work and even minor details of the traditional system and technique, Kerala Kalamandalam has during the last

forty six years tried with success to edit and abridge the old texts so that they can be presented on the modern stage. Kathakali troupes have travelled more than once in almost all parts of the world including Europe and the American continent attracting large audiences everywhere, with such edited and abridged texts which retain all traditional features. Kalamandalam Gopi is one of the leading stars and it was he who performed the role of Yudhishtira in *Mahabharatha*, while Ramankutty Nair played the role of Duryodhana and Padmanabhan Nair that of Sakuni.



Santhanagopala—*Arjuna and the Brahmin*

The cultural show was continued after a break of a couple of hours on the second day and lasted till the small hours of the morning. The first item was symbolic of the comeback of a famous dancer to classical Kathakali. Dr. Guru Gopinath, well-known dancer, was one of the first batch of Kathakali students of Kerala Kalamandalam, who got their training during the thirties. After graduating in the classical Kathakali techni-

ques, Dr. Guru Gopinath, changed his course of action and became an exponent of new innovations which, of course, he carried out with very great ingenuity and far-reaching success. He had been away from the conservative Kathakali stage since the last three decades and it was a refreshing experience for the lovers of art to see him in the role of the famous Brahmana in the traditional Kathakali play of *Rugmini Swayamvara* on the second day of the celebrations. Karunakaran of the Udyogamandal troupe, played the role of Sree Krishna. After this piece followed a show of Koodiyattam. The play was *Bali Vadha* (an act from Bhasa's *Abhisheka Nataka*) with the stalwart, Pynkulam Rama Chakyar in the role of Sree Rama.

Seminar

There was a seven-hour-long Seminar on the third day which Professor Joseph Mundasseri, Vice-Chancellor of the Cochin University, inaugurated. Prof. Mundasseri expressed satisfaction in the fact that Kerala Kalamandalam is not damaging but carrying forward the great classical traditions revitalised by Poet Vallathol. Several papers were presented in the Seminar, some of which were on the contributions of Vallathol to literature and theatre and others were on the technical aspects of Kathakali and traditional Sanskrit theatre in Kerala. The cultural show included a Bharathanatyam performance by Usha Kumari of Tamil Nadu and three Kathakali stories.

Preparations for Vallathol Centenary

A business meeting presided over by Sri V. M. Nair, Managing Editor of *Mathrubhoomi*, to take preliminary steps to celebrate 1978 as the centenary year of poet Vallathol and the fiftieth anniversary year of Kerala Kalamandalam, was one of the features of the fourth day's function. The meeting discussed a project report.

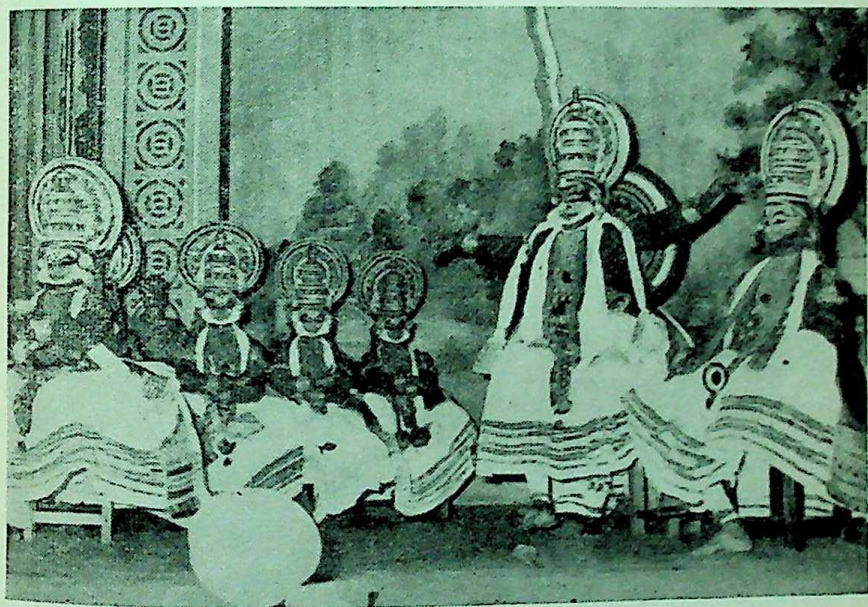
Classical Music

Later in the evening a packed audience listened to a classical music concert by eighty-year old Chembai Vaidyanatha Bhaga-

vather and the young singer Jesudas. Although the old master's body was wearing out in his eighties, his spirit and his voice yet enthralled one. T. V. Gopalakrishnan was in form with his Mridanga. The audience reluctantly accepted the announcement at midnight that the concert had come to a close.

Kathakali

Closely following this inspiring concert, came the Kathakali performance of the story of *Santhanagopalam* with sixty-year-



Mahabharatha—Preparing for the dice-game

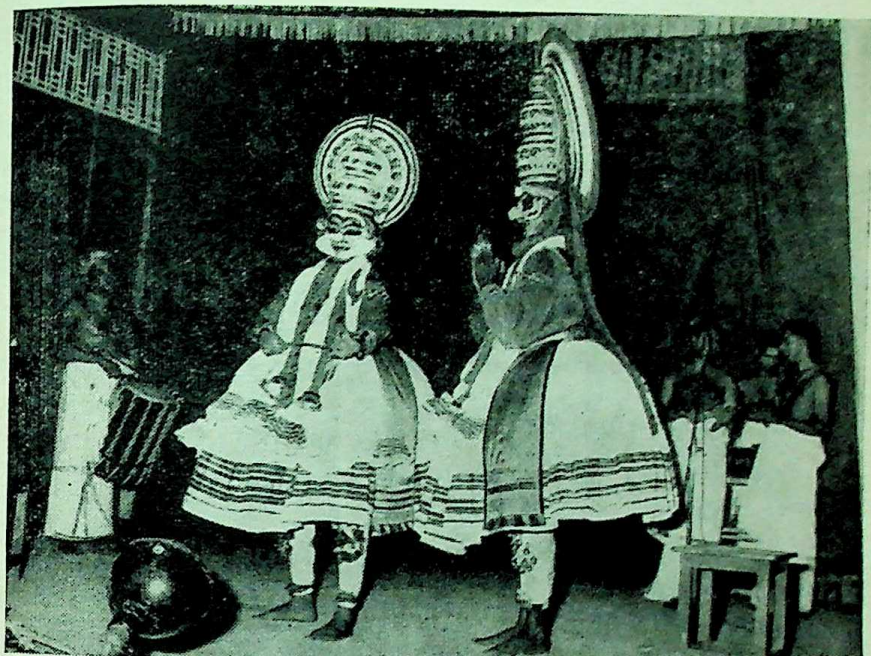
old Padmasree Kalamandalam Krishnan Nair in the role of Brahmana and Gopi in the role of Arjuna. Gopi is young compared to Krishnan Nair but showed that he might be as great as Krishnan Nair if he led the systematic life of an artist. The celebrations came to a close with the presentation of two other stories, *Ravanotbhava* and *Duryodhana Vadha*.



Raman Kutty Nair as Duryodhana

The celebrations were conducted at the new township of Kerala Kalamandalam in Cheruthuruthy. The Governor named the new township *Vallathol Nagar*. Although this township is nothing more than a glorified Village, art-lovers gathered here from all parts of the state. One can imagine the enthusiasm of

the people from the fact that ticket sales at the gate on one evening alone amounted to more than Rs. 2,000.



Mahabharatha : Duryodhana and Dussasana

School of Drama

The Kerala Sangeetha Nataka Akademi have just conducted successfully a short-term course in dramaturgy. The syllabus gives prominence to the practical side of the presentation of Drama. The structure, analysis and basic mode of Drama and direction, acting, stage-setting, make-up and lighting were taught through the staging of plays by the students themselves. The course consisted of lectures about the various movements of the theatre from olden days to the present. In addition, there were also talks about their personal experiences by renowned actors, directors and playwrights. The course included training in

Yogasana and reading. The school was inaugurated by Sri K.A. Damodara Menon. Sri Premji presided over the function and Sri. M. V. Devan and Sri Karunakaran Nambiar addressed the function. There were twentyfive students, of whom four were girls.

The permanent instructors were Sri G. Sankara Pillai who was also the Director and Sri S. Ramanujam, a degree-holder of the National School of Drama. The Director taught the theory and direction of drama and Sri Ramanujam, theoretical and practical lessons of acting. Six other part-time lecturers were in charge of other technical subjects. Fifteen prominent persons gave lectures on various subjects. Twelve renowned actors spoke to the students about their personal experiences. The students read four famous plays. The talks on personal experiences have been taped and kept so that this may be compiled as a book.

Poets' Meet, Theatre
Classical Dances, A New Temple
M.S. Subbulakshmi, Literature
Ram Charit Manas

varanasi

Lallanji Gopal

The artistic and cultural contributions of Varanasi received a fitting recognition when the President of India awarded the title of Padmabhushan to Thakur Jai Dev Singh, Miss Alice Boner and Dr. Moti Chand and the title of Padmashri to Ustad Ali Hasan *alias* Kalloo Hafiz. Several functions were organised to felicitate the recipients. Thakur Jai Dev Singh, the eminent musicologist who has made Varanasi his home for about a decade and a half, fell in love with music in this very city when in 1915 as a young under-graduate he approached Sri Krishna Hariharlekar to take music lessons which cured his insomnia and convinced him about the great curative effect of music. Music to him is not mere entertainment, but a powerful medium of communication; it is the worship of the Supreme Being as the Nad Brahma. For a proper appreciation of music, practical knowledge is essential. Without philosophy music is dumb; without music philosophy is deaf. Sri Singh used his official position in the All India Radio for propogating the cause of music based on sound classical traditions. He is one of our best scholars on the theory and philosophy of music. All these years he has been silently and sincerely preparing an authentic and detailed history of Indian music.

Miss Boner shares with Sri Singh a deep concern over the loss of some vital links in the artistic heritage of India and a fervent desire to resurrect them in the fields of their interests. Born in 1889 in a small village near Milan in Italy, she came to Varanasi in 1936 on her second visit to the country; she was so enamoured of the divine charms visible on the banks of the

Ganga that in 1966 she made her permanent residence in a secluded house on the Assi *ghat*. By her repeated visits to centres of ancient Indian art and architecture, she has been able to underline in her work the fundamental principles of Indian sculpture. In the absence of a proper understanding of the inner philosophy of Indian architecture, the temples of ancient India cannot be appreciated. Miss Boner has translated the text *Silpa-bhaskara* and is presently engaged in editing *Saudika Agama*. But her magnum opus is the *New Light on the Temple of Konarka*; she has dispelled many misconceptions about this temple and has demonstrated that it is a complete structure and not a broken or damaged one.

Professional duties took Dr. Moti Chand to Bombay where for long years he has served as Director, Prince of Wales Museum; but this son of Varanasi has always maintained close contacts with his home city. He has contributed much to different aspects of the cultural history of India; but it is in the field of art that his studies are best known.

Ali Hasan has been honoured for his skill in weaving beautiful patterns and designs. In him the traditional skill of Varanasi in arts and crafts has once again received State recognition.

Poets' Meet

The auditorium of the Nagari Natak Mandlai witnessed several cultural programmes of a high order. The All India Radio organised a Kavi Sammelan in which 13 poets of repute participated. The programme began with a welcome address by Narendra Sharma and concluded with the poem of Bhagwati Charan Varma. The audience heard a wide variety of poetic compositions. Whereas Bedharak Banarasi and Ramai Kaka sent listeners rolling with laughter, the folk poetry of Shakuntala Sharma and the hill songs of Uma Kant Malviya created a tender and lyrical atmosphere. The lyrics of Janaki Vallabh Shastri were equally well appreciated.

Theatre

Panchhi Aise Ate Hain, the Hindi version of a Marathi play by Vijay Tendulkar, was staged under the auspices of the Dramatic Society Shri Natyam. The plot of the drama concerns Arun, a young man of free and uninhibited ideas. Wherever he goes he carves out a place for himself in the hearts of others. He persuades Saraswati, the haughty heroine, to marry, but in the end leaves her house as unexpectedly as he had come to it in the beginning. Both the beginning and the end of the drama were impressive. The faithful acting of the different characters, the simple but effective stage arrangement and the ironic undercurrent of humour contributed to the success of the drama.

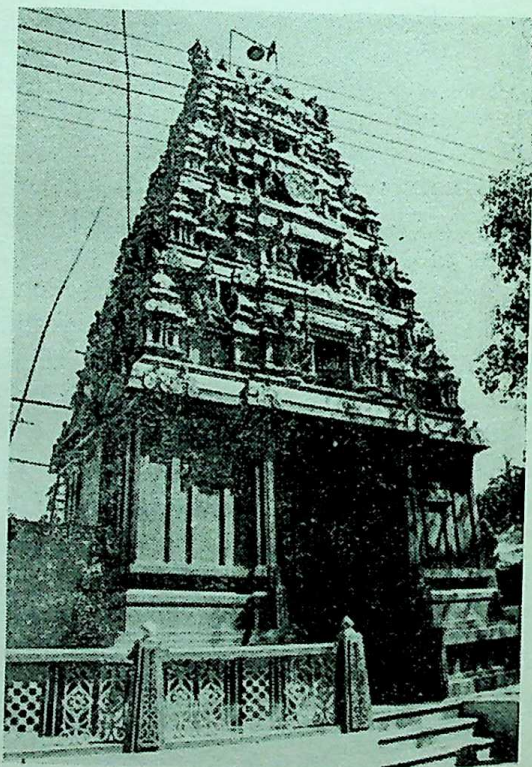
Classical Dances

Odissi and Bharat Natyam dances of high artistic excellence were provided by Sonal Mansingh and Sanjukta Panigrahi. In view of the quadri-centenary year of the *Ram Charit Manas* these artists presented dance renderings of particular events in the epic. Sonal Mansingh presented Rama's visit to the flower-garden of Janaka and the tournament of the bow, whereas Sanjukta Panigrahi rendered the abduction of Sita. The Odissi dance by Sonal was based on the interesting poem by Surdas "Bujhat Syam kaun too gori". In another performance she communicated the artistic beauty which is enshrined in the stones of Bhuvaneshwar, Konarak and Puri. The Pallavi dance was in the Shankarabharanam Rag; there was a grand harmony between bodily movement and emotional expression. Beginning with the Mangalacharan, Sanjukta Panigrahi presented the Pallavi item in Ek Tal. The lyrical charm of Jayadeva's 'Tir samire Yamuna tire' was effectively communicated by her. She also presented a Jugalbandi of song and dance.

A New Temple

In the Hanuman Ghat area of the city a temple of Siva in the form of Kamakotisvara was formally opened by the

Sankaracharya of Kanchi. Built at a cost of Rs. 12½ lakhs the temple is a very fine example of South Indian art and architecture. The work has been accomplished by two traditional architects, Ganapati and Madhava. The layout of the temple and its constituent parts has been in accordance with the injunctions of the traditional texts. The images of the gods and goddesses are fashioned after their description in the *Siva-tattva-nidhi* section of the text *Sri-tattva-nidhi*. At the main entrance of the temple is the majestic Gopuram, 52 feet in height and containing 5 tiers. The south and north sides of the Gopuram have five different representations respectively of Dakshina-murti and Brahma, one each for the five tiers. The other two sides have figures of the attendants and bodyguards of Siva. At



The Gopuram of Kamakotisvara Temple

the top of the Gopuram is the figure of the Mahanasi bird who in the south is taken to stand for Narasimha, the protector of humanity at the time of the deluge. The main Mandap is supported by 8 pillars arranged in two rows. The pillars are decorated with paintings depicting the life and deeds of Adi Sankaracharya. The ceilings of the hall are illustrated with religious paintings. After the Mandap comes the main temple. The chief deity is, in the form of a Lingam which is self-fashioned and obtained from the river Narmada. All round the main sanctuary are 28 stone images of Siva in different forms and poses. As required by the concept of Panchopasana the main temple is surrounded by four temples of Vishnu, Surya, Ganapati and Ambika.

M.S. Subbulakshmi

M. S. Subbulakshmi, the gifted artist with a divine voice, who had come specially for the occasion, produced an overflow of devotional melody which drowned the audience for a full three hours. The versatile singer sang with equal ease religious songs in Sanskrit, Bangali, Marathi and Hindi. Her renderings of Tulasi, Sur and Nanak were very appealing. The prayers addressed to Ganapati, Kamakshi, Annapurna and Ganga were fine examples of devotional music.

Literature

The cultural activities in the Banaras Hindu University hovered round the two master artists of India in the field of literature : Kalidasa whose literary charms captivated the aesthetic sense of the Western readers ever since his first introduction in translations, and Tulasidas, the most popular saint-poet of medieval times whose appreciation in the West has rightly been on the increase with the new interest in the Indian vernaculars and against the classical languages. The classical values of Indian culture find their best expressions in their writings. They are faithful in reflecting their contemporary conditions and in preserving the cultural traditions of those times; at the same

time they provided an ideal for improving the present and shaping the future. The week long celebrations concerning Kalidasa were emboxed in the 113th anniversary programmes which the University lavishly planned to pay homage to its founder, Pandit Madan Mohan Malviya. The symposia organised on the occasion were enriched by the contributions of scholars from the local and other universities. Beside the philosophical and historical aspects of Kalidasa's poetry, the scholars discussed the principles of poetics to underline the points of aesthetic appreciation in it. The questions of defining the act of poetry-making and determining the qualities which go to make a great poet were analysed from the western as well as oriental standpoints. As part of the celebrations the Bharat Kala Bhawan organised an exhibition of paintings on themes connected with the age of Kalidasa. The exhibits ranged from the famous Ajanta paintings to pictorial depiction of Kalidasa's poetry by modern painters. Indian art from the Gupta age to the times of Harsha has followed the aesthetic ideals laid down by Kalidasa.

Ram Charit Manas

The quadri-centenary of the composition of the *Ram Charit Manas* had a prestigious value for the University. Varanasi had the privilege of being the venue of several deeds and achievements of Tulasi. Inaugurating the functions which were attended by 64 scholars from different parts of the country, Dr. K. L. Shrimali, the Vice-Chancellor of the University, pointed out that a nation is rich on account of its artistes and gifted personalities. He expressed his joy over the celebrations which marked a new beginning, of attaching importance to poets and artists; this may help in building up an atmosphere of constructive and creative activity. The seminars discussed at great length the relevance of the values of *Manas* to the social milieu of modern life. Thus the text has been uplifted from its historical roots in medieval India and its applicability to Hindu social and religious life; the emphasis on the fundamental problems of human life and the basic values of a socio-economic nature has increased in relevance for the present day international community.

The cultural items arranged on the occasion included a Ramayana ballet, Bharat Natyam dance based on the prayer "Shri Ramchandra Kripalu Bhaju man", and the dramatisation of excerpts dealing with Kevat, the abduction of Sita and the role of Jatayu, all performed by the University girls. The drama *Janaki Mangala* was staged by Abhinaya Jyoti, a dramatic society in the city.

ICCR News

Nehru Award for International Understanding

Jawaharlal Nehru Award for International Understanding for the year 1971 was awarded to President Josip Broz Tito of Yugoslavia. At a special ceremony held on January 25, 1974 at Vigyan Bhavan, New Delhi, the President Shri V.V. Giri, presented the award to President Tito in the presence of a large and distinguished gathering which included the Prime Minister, Shrimati Indira Gandhi. The Citation was read by the Vice-President, Shri G.S. Pathak, who is the Chairman of the Jury for the Award. Sardar Swaran Singh, Foreign Minister and President of the Council, spoke on the occasion followed by an address by President Tito.

Cultural Delegations

This month the visits of the cultural delegations to neighbouring countries were so arranged as to enable them to participate in the Republic Day Celebrations. Hence a delegation of eight members consisting of Shrimati Rani Karna, a well-known Kathak dancer, Shrimati Savita Devi, a vocalist, and their accompanists, visited Nepal for a period of seven days. They gave several performances in connection with the Republic Day Celebration which were well appreciated.

Similarly, Shrimati Amala Shankar and her troupe of dancers from Calcutta were sent to Sikkim for a period of seven days to give performances in connection with the Republic Day Celebrations.

The Council also sponsored the visit of the Akshara Theatre group of New Delhi, consisting of Shri Gopal Sharman, Shrimati Jalabala and Kumari Ansuya, to Fiji for a period of seven days for the Republic Day Celebrations.

The Council also assisted the Akshara Theatre members by providing travel grant for visiting the U.S.A. to give recitals of *Ramayana* in various campuses and University towns all over the United States.

Sponsored Individual Visits Abroad

The Council co-ordinated the visit of Swami Ranganathananda to Zambia, for a period of 13 days from 28th January, 1974. Swami Ranganathananda of the Ramakrishna Mission, Hyderabad, who is a renowned lecturer on Indian Philosophy, was invited by the Ramakrishna Vedanta Centre, Lusaka, on a lecture tour.

The Council gave a travel grant to Dr. R. K. Seth, Senior Lecturer in Hindi at PGDAV College, University of Delhi, to enable him to attend the Fourth International Conference of Tamil Studies in Jaffna, Sri Lanka, from 3rd January to 9th January, 1974.

The Council sponsored the visit of Smt. Uma Vasudev Malhotra, a well known journalist, to Bangkok, Tokyo and Hongkong to give lectures, meet journalists, visit music academies and women's organisations in these countries.

Sponsored Individual Visits to India

Dr. Istvan Major, who has studied intensively several Indian languages, including Sanskrit, Hindi, Telugu and Tamil, visited India as a guest of the Council. Being specially interested in the study of ancient manuscripts in Tamil, he was taken to centres of Tamil learning and met scholars in this field of study.

The Council arranged for Senator Vivekanand Sharma, Executive Director of the Fiji National Cultural Centre, to visit

Calcutta and Shantiniketan during a visit to India. He was also assisted in contacting other cultural organisations and meeting several artistes.

Professor Dorothy Hodgkin, British scientist, crystallographer and Nobel Laureate, visited India as a guest of the Council for two weeks. She went to Calcutta, Madras, Bangalore and Delhi. The main purpose of her visit was to deliver the Azad Memorial Lecture, an annual feature of the Council.

The Council paid for the internal travel of Miss Riva Castleman of the Museum of Modern Art, New York, to enable her to visit and lecture in Calcutta, Madras and Bombay. She visited India in connection with the exhibition of original graphics from the Museum of Modern Art.

Dr. Gerhard Oberhammer, Head of the Institute of Indology at the University of Vienna, visited India as a guest of the Council for two weeks. As Dr. Oberhammer's interests were mainly connected with institutions and scholars in Sanskrit studies, Indian philosophy, Hinduism and monuments of ancient India, his visit was confined to Madras, Bombay and Poona.

A three-member delegation from Nigeria, comprising Mr. Frank Pilgrim, Mr. Ownar Ly and Miss Shade Coker, visited India to discuss with Indian authorities the question of India's participation in the Second World Black African Art Festival.

Mr. Dhyneswar Dausoa, a sculptor from Mauritius, who has been in India since September, 1973 on a grant from the Council to familiarise himself with latest developments in the field of sculpture, reached Delhi after travelling in Maharashtra, Gujarat and Madhya Pradesh. During this period he has worked on 30 wood sculptures which he proposes to exhibit in Delhi.

Chairs/Centres of Indian Studies Abroad

Professor K.C. Panchanadikar left India to take up his assignment as Council's Visiting Professor of Sociology at El Colegio de Mexico, Mexico.

Professor K.P. Karunakaran, Council's Visiting Professor of Indian Studies at Nanyang University, Singapore, returned to India on completion of his term.

Professor A. Ghosh, Council's Visiting Professor of Indian Studies at the University of Indonesia, Djakarta, returned to India on completion of his tenure.

Dr. R.K. Sahai left India to take up his assignment as Council's Professor of Hindi/Bengali at Humboldt University, Berlin (G.D.R.), under Indo-GDR Cultural Exchange Programme.

Exhibitions

On behalf of the Department of Culture, the Council sent an exhibition of contemporary Indian Paintings to Bulgaria, Yugoslavia, Belgium and Poland. After the showing in Sofia, Skopje and Titograd in Yugoslavia, it was later displayed in Brussels (Belgium).

The Council was one of the co-sponsors with the United States Information Service and the National Gallery of Modern Art of an exhibition of Original Graphics collected by the Museum of Modern Art, New York.

Essay Competitions

Indian handicrafts and books on India were despatched to Japan, Mexico, Zaire, Tanzania, Denmark and Mauritius to be given away as prizes to the winners of essay competitions organised by the Indian Missions on subjects relating to India.

Indian handicrafts and books on India were also despatched to Algeria, Fiji, Saudi Arabia, Yemen, Spain and Sudan to be given away as prizes to the winners of Essay Competitions.

Foreign Students Activities

The Council organised a study tour of Bombay, Ajanta, Ellora, Aurangabad and Agra for the benefit of 15 students

from the Democratic Republic of Vietnam studying at the Jawaharlal Nehru University, New Delhi.

All necessary assistance was given by the Council to the Fiji Students Club, for organizing a function at Azad Bhavan in honour of the Visiting Deputy Prime Minister of Fiji.

About three hundred students were issued rail travel concessions in Delhi, Calcutta, Bombay and Madras to enable them to visit places of historical and cultural interest in India.

Orientation lecture on India was delivered by Programme Officer Vijaya Gupta to the visiting Malaysian students in Delhi. These students are Government of India scholars undergoing training with the Committee for Cooperative Societies in India. The students were also presented with sets of books on India.

The Council arranged a meeting of Senator Vivekanand Sharma of Fiji with the Fijian students studying in India.

A meeting was arranged by the Council to enable the visiting Nigeria's Federal Commissioner for Information and Labour, Chief Anthony Enaharo, to meet Nigerian students studying in India.

Twenty-six students about whom intimation was received were met on arrival by Council's representatives in Delhi, Calcutta, Madras and Bombay and seen off to their respective destinations.

Presentation of Books and Art Objects

Books were despatched to Algeria, the Arab Republic of Egypt, Bahrain, Bangladesh, Bhutan, Cambodia, Czechoslovakia, Ethiopia, Fiji, Guyana, Iraq, Jordan, Kenya, Korea, Kuwait, Lebanon, Malagasy, Malaysia, Mauritius, Mexico, Muscat, Nepal, the Philippines, Senegal, Singapore, Somalia, Sri Lanka, Sudan, the Syrian Arab Republic, Switzerland, Tanzania, the United Arab Emirates, Yugoslavia and Zambia.

Art objects were despatched to the Philippines.

About five hundred journals were sent to ICCR Cultural Centres abroad.

Books were also despatched to Guyana, Indonesia, Sri Lanka, the United States of America, the Arab Republic of Egypt and Zambia.

Five hundred periodicals were sent to the ICCR Cultural Centres in Guyana, Fiji and San Francisco.

Regional Activities

The Council's regional office in Bombay arranged for foreign students to attend a variety entertainment programme.

The Council's regional office in Calcutta enabled the foreign students studying in Calcutta to witness a cultural programme.

An introduction course for foreign students studying at the Indian Institute of Technology, Kharagpur, was arranged by the Council's regional office in Calcutta in collaboration with the Institute.

Council's Regional Office in Bombay, in collaboration with Bombay University, arranged for the benefit of foreign students studying in Bombay screening of the Hindi film *Shaheed* on the occasion of Republic Day Celebrations.

The first round of the ICCR Table Tennis Tournament in Bombay took place at the University Club House on 23rd February, 1974.

The Council accorded necessary assistance to Shri Deep Chand Beharry, Road Transport Commissioner of Mauritius, during his brief stay in Bombay.

Council's Regional Office in Calcutta organised a Table Tennis Tournament at the International Students House, Calcutta. Twenty-three students from Bangladesh, Fiji, Malaysia,

Mauritius, Nepal, Palestine, Singapore, South Africa, Sudan and Thailand took part in the Tournament. Shri A.N. Bose, Vice-Chancellor of Jadavpur University, gave away the prizes to the winners.

Council's Regional Office in Calcutta arranged for twenty foreign students to witness a dance recital by Shrimati Sanjukta Panigrahi organised by the Sanskriti Kendra and Max Mueller Bhavan.

India's Republic Day was observed by the Council at the International Students House in the presence of foreign students.

Professor Amanullah and Professor Mohd. Ali, Government of India guests from Bangladesh, arrived in Calcutta on their way to Hyderabad to attend the Stylistics Seminar. The Council's Regional Office assisted them in arranging a suitable programme for them during their stay in Calcutta.

The annual Football Tournament for foreign students studying in Madras commenced on 3rd February, 1974. Six foreign students associations participated in the Tournament. The final will be held in April, 1974.

The Regional Office in collaboration with the World Cultural Fellowship organised a meeting where Mr. Trueman Gaylor Wadlington gave a talk on "The Present World Crises".

Publications

The Council brought out the Arabic edition of Dr. Maqbul Ahmad's book *Indo-Arab Relations*.

CULTURAL CENTRES

Indian Cultural Centre, Suva, (Fiji)

The Indian Cultural Centre in Fiji celebrated Republic Day 1974 and organised cultural programmes by the teachers of

music and dance of the Centre at Suva Civic Centre Auditorium on January 10, 1974, in aid of the Marine Disaster Relief Fund.

Indian Cultural Centre, Georgetown, (Guyana)

To celebrate Republic Day 1974 and the first anniversary of the Indian Cultural Centre, a four day festival was organised by the Centre. The programme included amongst other things school children's debating competitions, Indian bands' competition and performances of the leading traditional Indian singers of Guyana.

Shri Pratap Pawar and Shrimati Priya Pawar, the two dance teachers of the Cultural Centre accompanied by Shri Hashmat Ali Khan, Tabla Player-cum-Teacher, visited Haiti at the invitation of Madame Lavinia Williams, the celebrated ballerina from Haiti, and gave two performances of Indian dance to the appreciation of all.

The Indian Cultural Centre in Georgetown (Guyana) celebrated the 84th Birth Anniversary of Pandit Jawaharlal Nehru in November 1973 by organising an On-the-Spot Painting Competition for the children in the age group of fifteen years and below. In all 415 entries were received from all parts of the country. Prizes were awarded, both for the Paintings Competition and the Essay Competition, on Republic Day, January 26, 1974. During the five days the Exhibition was on, some 4000 students from different schools saw it on display.

The Cultural Centre organised a debate on "The world can live better with war" on 2nd February 1974 at St. Rose's High School. About sixteen schools participated, each sending one proposer and one opposer to the motion.

On February 13, 1974, an international photographic exhibition was formally inaugurated by the Honourable Prime Minister of Guyana in the City Hall of Georgetown. The students and teachers of the Centre rendered the National Anthem

of Guyana and India. This was followed by a speech by the High Commissioner of India and the Prime Minister of Guyana.

On the Air

External publicity programme of All India Radio broadcast an interview with Shri Vijaya Gupta, Programme Officer, covering various aspects of the programmes and facilities which ICCR offers to foreign students.

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Indian Handicrafts for the World
Tourism

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Krishna Chaitanya

Magsaysay Award for Subbulakshmi

M. S. Subbulakshmi, who has raised more than one million U. S. dollars for social causes with her singing of classical South Indian songs, has been awarded the 1974 Ramon Magsaysay award for public service. The award committee said Subbulakshmi, 57, raised the money by singing for tens of thousands who paid the equivalent of three U.S. cents to listen to her classical and semi-classical songs of the Carnatic tradition. "These contributions have benefited charitable foundations for the poor, hospitals, orphanages, schools and music and journalism institutes," said the awards statement. "While becoming the idol of millions, Subbulakshmi has remained deeply religious, unpretentious and almost child-like in her simplicity." Through an "enchanted voice, hard work, exacting discipline, character and humility to learn from everyone," she became a soloist in her own right at the age of 17 with her talent encompassing Hindustani classics of North India and folk songs of many regions. Among her fans, the citation said, was Mahatma Gandhi who had asked Subbulakshmi to sing "Hari Tuma, Haro" on his 78th birthday, which was to be his last. The late Pandit

Nehru was also quoted as saying once, after listening to Subbulakshmi : "who am I, a mere Prime Minister before a queen of songs ?" Subbulakshmi has also given several performances outside India, particularly at the Edinburgh International Music Festival and before the United Nations and is considered the leading exponent of classical and semi-classical songs of the Karnataka tradition of South India.

National Film Awards

The National Film Awards for 1973 have been announced. The award for the best feature film goes to "Nirmalayam" (Malayalam). The runner-up is Girish Karnad's "Kaadu" (Kannada). Sathyu's "Garam Hawa" gets the special award for best feature film on national integration. Satyajit Ray is adjudged the best music director. The best director award goes to Mani Kaul (Duvidha). Sulochana (Ruby Meyer) gets the coveted Dada Saheb Phalke Award. The best actor of the year is P.J. Anthony (Nirmalayam) and the best actress Nandini (Kaadu). No awards were given under the following categories : best children's film, best lyric, best female playback singer. Also, no Oriya, Telugu, Punjabi, Marathi and Gujarati films came up to the national standards.

The following are the other award winners for the best feature films in regional languages : Assamese—"Mamta" (Director : Nalin Dowerah); Bengali—"Ashani Sanket" (Director : Satyajit Ray); Hindi—"27 Down" (Director : Awatar Krishna Kaul); Kannada—"Abachurina Post Office" (Director : N. Lakshminarayan); Malayalam—"Gayatri" (Director : P. N. Menon), and Tamil—"Dikatra Parvathi" (Director : Sangitam Srinivasa Rao).

The award for excellence in cinematography, black and white, went to Apurba Kishore Bir (27 Down) and for colour to Soumendu Roy (Ashani Sanket). Best child actor-actress award was bagged by G. S. Nataraj (Kaadu) and best male playback singer award by J. K. Yesudos (Gayatri). Best screen-

play award was jointly shared by Mrinal Sen and Ashish Barman (Padatik) and best story award went to Ismat Chughtai (Garam Hawa).

The following are the national awards for short films : Best information film (documentary) : "The Flame Burns Bright" (Producer : Ashish Burman for Films Division, Director : Ashish Mukherjee); best educational instructional film—"Sath, Kutchna Jayega" (Producer and Director : Director of Information, Government of Gujarat); best social documentation film—"Land of Krishna" (Producer and Director : F. L. Bhardwaj); best promotional film (commercial)—"Delhi, the City Beautiful" (Producer and Director : Jagdish Banerjee); best promotional film (non-commercial)—"Fibre, the Fabric of Life" (Producer : Khadi and Village Industries Commission, Bombay, Director : G. L. Bhardwaj); best experimental film—"Homi Bhabha, A Scientist in Action"—(Producer : Jagat Murari, Director : K. Vishwanath).

Philosophy and Social Reality

Interesting light was thrown on the need for reorientation of philosophical studies in India by the Seminar on Indian Philosophers and Social Responsibility held recently at the Institute of Socio-Political Dynamics in New Delhi. In 1961 the University Grants Commission appointed a Review Committee on philosophy in Indian Universities. It published a report in 1966 according to which there were 36 universities and 33 colleges offering post-graduate teaching in philosophy with students enrolment in M.A. at 1,832 and in Ph.D. at 168. The committee expressed its disappointment at the state of affairs of research in philosophy and proposed several steps to make philosophical studies in India more relevant to our present national requirements. It suggested that inter-disciplinary seminars would be of particular benefit to philosophy students and very relevant in subjects like philosophy of science, philosophy of justpru and mathematical logic. But this recommendation seems to have been ignored by the heads of departments of phi-

losophy at the Indian universities. A cursory survey of Ph. D. dissertations in 29 universities up to 1963-64 reveals that 64 per cent of these pertained to traditional Brahmanic systems and 35 per cent were devoted to the history of western philosophy or to some English or western philosopher. Only one per cent topics had some bearing on social phenomena. In view of the survey analysis of the philosophical studies in the Indian universities the Seminar urged Indian philosophers to re-examine the traditional doctrines, and reject them wherever they appear untenable. It is their duty to point out contradictions in social ideals and national practices and consistently analyse socio-political phenomena and provide the masses with new concepts appropriate to the times. The Seminar urged Indian philosophers to ponder upon issues and problems of direct consequence to social existence. In the end the Seminar recommended that the syllabi of philosophy at the Indian universities should be so altered as to increase the socio-political contents by at least fifty per cent. With a programme of encouraging Indian philosophers to focus their attention on the social and public issues a committee of the concerned Indian Philosophers for Social Action has been formed. The Committee believes that issues of public concern often have an important philosophical dimension and yet they are more often than not ignored by most Indian philosophers. To initiate discussions of substantive socio-economic, political and legal problems the Committee plans to publish a quarterly journal. It will organise discussion groups, seminars and prepare position papers on socio-political problems.

Indian Architect for Teheran Stadium

An Indian architect was invited by an Iranian firm to be the principal architect for designing the Arya Mehr Stadium in Teheran where the 1976 Asian Games were staged. He was also to be responsible for designing a number of TV centres and new townships. The invitation came to Mr. B. P. Mathur, Senior Architect of Panjab University. Iran hosted the 1980 World Olympics at this stadium in Teheran.

which was planned to hold 100,000 spectators. Mr. Mathur, who qualified from the Delhi School of Planning and Architecture, worked in Chandigarh with Le Corbusier and Maxwell Fry. He also worked with Jane Drew and Pierre Janneret to design the Panjab University campus. He has been president of the Chandigarh College of Architects, and Secretary of the Punjab Lalit Kala Akademi since 1968. Mr. Mathur has also designed the Punjabi University at Patiala, Meerut University, and the Regional Centre for Post-Graduate Studies at Rohtak. He is currently working on the National Institute of Sports at Patiala.

Shivling Peak Scaled

An outstanding achievement in the field of international mountaineering has been the scaling of virgin Shivling Peak at 21,466 ft. height by the Indo-Tibetan Border Police Team led by Hukam Singh in June. The team had to resort to the latest techniques of climbing for tackling the vertical rock and ice-faces. Over 7,000 ft. of manila and nylon ropes had to be fixed on the mountain for making the route. This is the first Indian team to do so. They had literally to inch their way up and were able to open the route to the peak after toiling laboriously for more than a month. Standing as a vertical rock tower and surrounded by Kedarnath in the south, Bhagirathi group of peaks in the east and Bhrigupanth in the west, the Shivling Peak has been described as a "standing horror", "Indian Matterhorn" etc. Because of the presence of 3,000 feet vertical rock wall all round, it was considered impregnable, no matter from which-ever direction one might make an attempt on it. During the current century of hectic Himalayan climbing though many mountaineers went to the area, they kept a respectful distance from this peak which was considered impossible to climb. This is the third success of the ITB Police in scaling major peaks during the current climbing season. Earlier, ITB Police teams had scaled the redoubtable Kedarnath peak (22,770 ft.) in Garhwal and the virgin Kinner Kailash (21,240 ft.) in Kinnaur Himalayas.

Punjab's Lead in Sports Training

Punjab is the first State in India to introduce sports as a compulsory subject in schools. This has been done to catch "budding geniuses" at an early age and help them in developing themselves as good sportsmen. For this purpose, playgrounds and stadia are to be provided in rural area at different levels. Young "sportsmen", who would be spotted, would be given scholarships as incentives and arrangements would be made to get them trained by coaches specially appointed for the purpose. The State has provided Rs. 15 lakhs for 1974-75 for the promotion of sports. It is intended to have in the first instance playgrounds at block level in five blocks and at village level in 10 villages. The National Institute of Sports has introduced regular orientation courses for training games teachers in schools. However, past experience has shown that, in spite of its best efforts, the Institute has not been able to cope with the required demands of the teachers to be trained. So the State Government now wants that the Punjab Sports Department should organise the courses for the training of games teachers, in addition to the National Institute of Sports, which is already imparting training to them. The State Government proposes to have a complete set of coaches in all the games in all districts. Out of the Rs. 15 lakhs earmarked for sports, Rs. 4.50 lakhs would be utilised for the purchase of sports equipment during the year. Another Rs. 5.90 lakhs would be spent on coaching schemes. A sum of Rs. 2.50 lakhs has been set apart for holding competitions in rural areas and Rs. 1 lakh for having playgrounds at the block and village levels. A sum of Rs. 50,000 has been provided for scholarships to students with an aptitude for sports.

Indian Handicrafts for the World

Exports of Indian handicrafts and handlooms have risen from Rs. 2.5 million in 1963-64 to over Rs. 200 million in 1973-74. But an interesting new feature is that the Handicrafts and Handloom Export Corporation is successfully experimenting with non-traditional items. One of the recent finds is the

Madhubani paintings of rural Bihar. Another is Dhokra work by the tribal craftsmen of Bastar, West Bengal and Orissa. They collect old brass utensils, smelt them and make the now well-known figurines of animals and deities. However, the most dramatic and news-catching item now developed for foreign markets is fashion ready-to-wear. Indian handlooms were unknown in Europe and the U.S. before HHEC exhibited its wares at the New York World Fair to storm the fashion capitals in the West. Encouraged by their success, the Corporation has prepared special schemes for periodical tie-ups with prominent fashion designers abroad to keep garments in line with the latest trends in design and cut. Besides the continuous collaboration with Cardin of Paris, exports to Japan and the U.S.A. have been aided by working with Hanae Mori and Carol Horn. For the first time India is entering the highly competitive woollen knitwear market in a big way. At present most of Europe's imports in this line come from Hong Kong and Taiwan. To make an impressive debut in this field designers were brought from France to the manufacturing centres at Ludhiana to submit their own designs and to check the quality of production. After rejecting several batches of goods, the designers finally gave the green signal and the first sample order has been sent to France. Preparations are under way to supply other west European countries, the U.S. and Japan as well.

Tourism

In 1973, India welcomed 4,10,000 foreign visitors. A foreign tourist on an average spends 26 days in India and average spending per tourist in India works out to \$200. Operation America of the Department of Tourism of the Government of India brought into India from January to October, 1973 as many as 63,263 tourists. Operation Europe brought in the country 87,886, Operation U. K. 44,351 and other countries 1,27,610 tourists during the same period. It has been estimated that by 1978, India will attract 8 lakh tourists and earn foreign exchange worth \$178 million at the current price level. The number of tourists is expected to reach a million mark by 1980.

Foreign tourists constitute 15 per cent of the total traffic carried by Indian Airlines. Each international flight that touches one of the Indian airports brings on an average 10 foreign visitors. Contrary to the common belief that all foreigners can afford five star hotel accommodation, it has been found that a large majority of them prefer cheap and clean accommodation. The Department of Tourism proposes to set up 19 camping sites along road-routes during the Fifth Plan period to meet the increasing requirements of overland tourist traffic in the country. The cost of the project is estimated at about Rs. 20 lakhs. With the promotion of group travel and the overland coach service between Europe and India and the development of the Asian highway project, a new class of tourists, visits the country to spend less and stay longer. The Department of Tourism has prepared, in consultation with some German experts, a prototype of camping sites providing basic facilities like camping platforms, toilets and washroom, and a small grocery store-cum-cafeteria. The proposed camping sites will have capacity of 10 to 15 campers each with space for parking cars.

Foreign tourists visiting India will be allowed unlimited travel on the Indian Airlines and Air-India on domestic sectors on \$200 and \$275 "Discover India" tickets. These special fares will be valid for two and three weeks from the date of the first journey. Young people below 30 years will be eligible for 25 per cent rebate on point to point fares payable in foreign currency. This "Youth Fare" ticket will be valid for 90 days. Children below 12 years will be eligible for a fifty per cent discount on the "Discover India" fares. The normal 10 per cent charge will be made for infants. A tour conductor accompanying a group of 15 tourists or more will get a free ticket. The Department of Tourism is trying to develop tourist facilities in Goa which will be made part of scenic coastal holiday tourism package that will save on inland travel costs. Himalayan trekking and mountain trail tours will be introduced following opening to foreigners of places like Zojila pass, Leh, portions of Lahaul and Spiti, Kedarnath, Badrinath, Nanda Devi, Pindari Glacier and Nanda Kot.

*A Delightful Dance Festival, Wild-life Preservation
Vikram Sarabhai Birth Anniversary,
International Award for Indian Photographer,
An Inter-University Workshop,
A Sanskrit Professors' Meet,
Indo-Soviet Treaty Anniversary*

ahmedabad

K. C. Parikh

A Delightful Dance Festival

The elegant Tagore Theatre at Ahmedabad wore a special festival look on the occasion of the "Arangetral Festival" put up by Nrutyabharati, the well-known dance academy at Ahmedabad, which has specialised in the instruction and training of Bharatnatyam, a traditional form of Indian classical dancing. The Nrutyabharati still in its early teens presented through its weeklong Festival as many as seven teen-age damsels, one every day, on the stage for their first public performances at the end of a gruelling exercise for over seven years. It is remarkable that during its brief career of just fourteen years, it has prepared not less than fifty accomplished dancers in the Bharatnatyam style. The entire credit for this splendid achievement must go to its talented and enthusiastic director, Mrs. Elakshi Thakore, who after receiving training at the hands of Mrs. Rohini Bhate, a well-known Kathak dancer at Poona, obtained her postgraduate degree of M. Mus. from the Faculty of Fine Arts of the well-known Maharaja Sayaji Rao University of Baroda. Fired with an almost missionary zeal to popularise classical dancing in Gujarat, Mrs. Thakore wears her knowledge and experience in classical dancing very lightly, and what is more, brings to bear upon her instructional programme a thoroughly scientific insight.

The Arangetral Festival, originally contemplated as a sort of series of convocations or graduation-days for the freshly emerging starlets, turned out to be a veritable feast for the audience, as each one of young girls, Kirtida Kinariwala, Vibhavari Vyas,



Kum. Poorva Shah at her arrangetral

Parul Shah, Geeta Shah, Jaymala Shroff, Poorva Shah and Vandana Shukla, went on putting up successively with almost, professional excellence, delightful performances of "Alaripu", "Jatiswaram", culminating eventually in "Kshetugna Padam", "Shloka", and "Tilana". A large slice of the credit for the resultant excellence must go to the widely respected artist, Mr. Kubarnath Tanjorkar, himself a tutor

to Mrs. Thakore, who came specially from Baroda to lend his rich, resonant voice to the vocal music part of the performances. He was ably aided by Mr. Satish Patel, while Umesh Mehta proved to be a thoroughly matching accompanist on the Mridangam.

Wild-life Preservation

The Gir lion, a member of the tribe of Asiatic lions which a few centuries back could be found in the forests of Asia and even Europe, is facing the danger of complete extinction, as the

Gir Forest in Saurashtra in Western Gujarat is the only abode now left, where this rare species has managed to survive after its extermination in Afghanistan, Iran, Pakistan and the rest of India. A census of lions taken in 1968 in the sanctuary of the Gir Forest revealed an alarming state of affairs in as much as only 175 lions could be marked as existing specimens of this species. The Government of Gujarat is therefore more than fully justified in imposing a ban on wild-life killing in the Gir sanctuary. Mr. Suleman Patel's photographic exhibition of wild-life is not unconnected with the principle of wild-life preservation. It was, therefore, a thoroughly gratifying and even breath-taking experience to view a rich treasure-house of beautiful and, indeed, rare photographs of lions, which Mr. Patel has shot often at a close-up distance face to face in the open, with excellent photographic skill which would not have been possible but for his genuine love for wild-life. The collection of



Shri Suleman Patel explaining one of his works to Shri K. T. Satarwala

Mr. Patel's photographs literally runs into hundreds. The selected enlargements on display in the Sanskar Kendra were over 200 and included besides lions other specimens of wild-life in Gujarat. The Exhibition of Mr. Suleman Patel's photographs of lions, inaugurated by Mr. K.T. Satarawala, Advisor to the State Governor, was Mr. Patel's thirteenth such exhibition. No wonder they have netted for him as many as eight State Government awards.

Vikram Sarabhai Birth Anniversary

The late Dr. Vikram Sarabhai has laid Gujarat, and, indeed, the whole country under a deep debt of gratitude. Ahmedabad, however, was a fortunate recipient of Vikram's special attention; for it is in this city that the well-known institutions like the Ahmedabad Textile Industry's Research Association, (ATIRA), The Physical Research Laboratory (PRL), The Indian Institute of Management (IIM), The Community Science Centre posthumously named after Vikram, all in a special way his creations, have flowered into some of the country's best institutions of their kind and stand as a perpetual memorial to this most humble and most humane scientist. It was, therefore, quite an appropriate tribute that a grateful Ahmedabad paid to his memory by celebrating his birth-day and organizing various programmes of intellectual and cultural value. A highlight of The Vikram Jayanti Week was symposium on "Cosmic Rays and Interplanetary Space" inaugurated by the well-known Industrialist, Shri Kasturbhai Lalbhai, on 11th August. The various speakers who tried to evaluate the late Dr. Sarabhai's contribution to science and society on this occasion included Dr. K.R. Ramanathan, Dr. R.P. Kane, Dr. D. Lal, Dr. Yash Pal, Prof. Ram Mathai and Prof. P.G. Mavalankar.

The Art-Festival specially planned by "Darpana", the well-known academy of Dance and Dramatics headed by Mrs. Mrinalini Sarabhai, the late Dr. Vikram's wife, herself an artist of international repute, presented a rich fare in the form of a dance recital by the young Miss Mallika Sarabhai on 9th



*"Mother in Rice Field"—an International Award winning photograph
by Anand Patel*

August ; Veena recital by the well-known South Indian artist Mr. S. Balachander on 10th August, and a new stage-play entitled *Leela* by Mr. Bakul Tripathi on 11th August.

Mallika Sarabhai, having undergone a rigorous course of dancing for over six years in her mother's Academy, can legitimately claim a self-acquired reputation as an accomplished artist on the stage in the field of dancing and acting. Her dance recital on 9th August commencing with a delightful 'Allaripu' and 'Shabdham' was followed by a flawless rendering of 'Varnam' exquisitely expressive of a love-lorn maiden's variant moods. She brought her performance to a fitting conclusion by a splendid execution of "Krishna Shabdham" in the Kuchipudi style. Seeta Deodhara and Devaki Narayan proved to be competent aides to the vocal music of Darpan's GOM Chatunni Panikar.

Mr. S. Balachander's Veena recital on 9th August was another treat offered by the Darpana Academy as a part of the Vikram Jayanti Art-Festival. His rendering of 'Hamsdhwani' and 'Shivaranjani' and 'Charukeshi' were too enchanting to be described in words, while his concluding rapturous 'Shubhantuvralivarti' held the audience spell-bound. The programme that lasted a little over two hours turned out to be a thoroughly memorable experience for lovers of classical instrumental music.

Mr. Bakul Tripathi's full-length socio-polical satire entitled *Leela* distinguished itself by the special Bhavai style of production. It presented the well-known team of Kailas Pandya and Damini Mehta once again at their very best and offered an able umbrella-cover to the supporting cast.

International Award for Indian Photographer

Young, handsome Anand Patel of Ahmedabad was a proud recipient of a beautiful trophy, a certificate of merit and a cash award of DM 1500 for his photograph entitled "Mother in Rice

Field", adjudged as the best entry in the International Colour Photo Contest, 1973 organised by the well-known Agfa-Gaevert of Germany in collaboration with the "Federation Internationale de l' Art Photographique" (FIAP), the theme for this year's contest being "Man in his Humanity". A remarkable feature of the photograph that cannot be revealed in a black-and-white reproduction is the balance in colour values which can be seen only in the original geva-colour photograph.

The trophy, the certificate and the cash prize were awarded on behalf of the sponsors to a shy Anand at a simple but well-attended function organized by 'Niharika', the Society of Gujarat Pictorialists on 3rd August, the well-known architect Mr. Balkrishna V. Doshi presiding. The occasion was appropriately seized by Niharika to arrange an exhibition of 106 selected photographs snapped by the Patel Family—Anand and his happy parents, Mr. Pranlal Patel and Mrs. Damayanti Patel, both of whom are seasoned artists of long standing and great repute, each in his/her individual right. Indeed, they can boast of a number of excellent photographs which have found place in national and international exhibitions and earned many awards for them.

The enthusiasm of Mr. Pranlal Patel who was awarded a fellowship of the Royal Photographic Society of Britain in recognition of his devotion to the photographic art proved contagious to his wife Damayantiji, and both together seem to have infected Anand. I was, therefore, thoroughly gratified to observe that Anand who possesses an X-ray eye that finds out symmetry, often amazing geometric designs in the scheme of man as well as in the scheme of nature, has of late been tending to specialise in architectural photography.

An Inter-University Workshop

The Campus of the well known Gujarat University was once again a scene of much intellectual exercise when Vice-Chancellors and other academicians from the States of Gujarat,

Rajasthan, Maharashtra and Madhya Pradesh met in early August, at a three-day regional workshop sponsored by the University Grants Commission. In exploring avenues to improve higher education, certain conclusions were arrived at and a few concrete suggestions made on the problems of Improvement of Postgraduate Education, Examination Reforms and Autonomous Colleges as a result of these deliberations. Dr. Jacob and Dr. Satish Chandra, the Chairman and Vice-Chairman respectively of the University Grants Commission, lent active leadership to the workshop while Vice-Chancellor Ishwarbhai Patel of Gujarat University provided his characteristic pragmatic guidance and hospitality.

A Sanskrit Professors' Meet

Earlier in the season, the Gujarat University witnessed more than 150 learned professors of Sanskrit assembled in a session



Gujarat Governor, Shri K. K. Vishwanathan, inaugurating the Sanskrit Professors' Meet

organised by their newly formed State-level Association. The session, inaugurated by Shri K.K. Vishwanathan, the Governor of Gujarat and the Chancellor of the University, did some hard thinking on ways and means of not only popularising the study of Sanskrit in this part of the country but also of raising its standards of instruction, and strengthening of research and publication of suitable literature towards promotion of these ends.

Indo-Soviet Treaty Anniversary

The Indo-Soviet Association of Ahmedabad seized an opportunity of staging a cultural programme to mark the celebrations of the Anniversary of the signing of the Indo-Soviet Treaty on 9th August, and to felicitate the renowned indologist from Leningrad University, Prof. Patchekov. The variety fare presented on the occasion included a light music concert conducted by Joc Michael and a dramatic performance by a troupe of young artists led by Chandravadan Surti and Yogini Dave.

Anand Niketan Ashram

The news that the reputed "Anand Niketan Ashram" at Rangpur, headed by a quiet, constructive worker, Mr. Harivallabh Parikh, has been selected by Unesco for a project on "Education and Society", may be appended to this report as a stop-press message. Those concerned with the future of education in this country will watch the working of the project with a great deal of interest and hope.

*Sculptors Camp,
Exhibitions,
S.G. Vasudev, M.S. Subbulakshmi,
Begum Akhtar, Parveen Sultana,
M. R. Gautam,
Demonstration of Mridangam Art,
Mid Summer Nights Dream,
Film Awards,
Seminar on Chalukyas of Badami*

bangalore

B.V.K. Sastry

Sculptors Camp

The six-week Sculptors Camp organised by the State Lalitkala Akademi was a positive venture to bring the art and artists of the state into contact with the national art stream. The Central Lalitkala Akademi also helped in this project. The object of the camp was to bring the artists of the state and their counterparts from other states into contact so that they may work together and enrich themselves through mutual contact and exchange of ideas.

Four sculptors from Karnataka : Vadiraj, Basavanna, Appukuttan Achary and Yusuf and, five from other states : Nagjibhai Patel from Gujarat, P. V. Janakiram from Tamilnadu, A. Yadgiri Rao and G. Rajesam from Andhra Pradesh and K. Kunhiraman from Kerala participated in this camp. These artists provided interesting contrasts in their concepts, modality and styles. Vadiraj and Basavanna chose soap stone as their medium and their works were tradition-oriented. While Vadiraj's sculpture entitled 'Silpi' followed the stylised anatomy, the subject itself was not iconographical. But Basavanna struck to the ancient Agama style in his iconical Sarasvati.

Nagjibhai chose hard rosewood and steadily backed away to produce a work which he entitled 'Deity'; a figure almost amorphous in shape. Appukuttan Achary and Rajesam also chose rosewood and their works were mostly symbolical and almost abstract in concept.

The three—Janakiram, Yadgiri Rao and Kunhiraman—chose cut steel sheets and strands and welded them into sculptures. Janakiram's work entitled 'Madonna and Child' was figurative and featured some delicate filigree-like ornamentation while the sculpture of Yadgiri Rao entitled 'Jatayu' was abstract. He welded broad curvaceous sheets suggestive of wings to form the sculpture; in its totality the sculpture seemed to suggest a bird in agony. Kunhiraman's work entitled 'Amma' was a cast metal sculpture. The stylised limbs of the village goddess were reduced into cubistic shapes and the work reminded one of a robot.

Exhibitions

Six contemporary Madras artists—T. Viswanathan, L. Munuswamy, R. Varadarajan, C. J. Anthonydas, A. Alphonso (all Painters) and P. V. Janakiram (Sculptor) held an Exhibition at the Ashoka Art Gallery. It was a refreshing experience in imagination and technical excellence. Except Varadarajan who had gone abstract, the others seemed to strike a via media between illustrative and interpretative expressions.

The mosaic like works of Anthonydas suggested his preoccupation with flying objects. He had also adopted a technique to give body and texture to his works, by fixing pieces of tile over canvas and painting them over. From a distance the works seemed to have been painted with sealing wax.

Munuswamy, Viswanathan and Alphonso were influenced by temple sculptures, traditional Tanjore paintings, mythology and folk-lore; this was discernable in their works like *Balaji*, *Ganesh*, *Satyabhama*, *Life of Krishna*, etc. But they interpreted these

themes with individual idioms and arresting colour schemes. The metal sheet Sculptures of Janakiram, like *Varaha*, *Christ*, etc. also suggested the same influence, but the iconography of these subjects received new interpretation in his works.



Maithuna—by S. G. Vasudev

S. G. Vasudev

The same gallery held an exhibition of the works of S. G. Vasudev. This time Vasu had added enamel works and sheet metal reliefs. The titles, *Maithuna*, *Gajavahana* and *Vriksha*, seemed to predominate thought they were used in a symbolic rather than a realistic sense. The canvases featured mild and dull hues often relieved by bright patches and the themes reflected more of the destructive forces surrounding us. But the enamel

pieces were arresting by the brightness and warmth of their hues and the gossammer lined figures. The metal reliefs featured his pet themes like the *Maithuna* and *Vriksha* both teeming with microorganism like figures, copulation, serpent and also calligraphy, testifying to his fecund imagination.

M. S. Subbulakshmi

Nearly two dozen Sabhas devoted to music are joined by other cultural organisations too offering music, there is bound to be a surfeit of this art. And this is what is happening in Bangalore. Every other day there is a music recital at some part of the city. Apart from the local celebrities, artistes of national consequence too are participating in these recitals.

In Karnatak music the concert of M. S. Subbulakshmi immediately springs to mind. As usual the concert was in aid of an educational institution, and the music too was resplendent. Among the rare compositions presented by M. S., mention may be made of the richly melodious 'Venuganaloluni' of Tyagaraja in Kedaragala. This could apply to her exposition of Todi and Sankarabharanam. And she also presented a series of canticles in various languages including some old favorites like the Bruhi-mukundeti.

M. Ramachandran

Madirimangalam Ramachandran's recital under the auspices of the Ranjani and the Karnataka Ganakala Parishat impressed with his earnestness and the authentic touch of Karnatak tradition in his exposition of ragas. He is a product of the music department of Annamalai University in its heyday. And his music featured many rare compositions and had a directness of appeal. The Saveri and an old classic Pallavi in the same raga were highly appreciated.

Begum Akhtar

Lovers of Hindustani Music had an equally good time,

enjoying the music of two well known artistes—Begum Akhtar and Parveen Sultana. The sexagenarian Begum Akhtar seems to exercise a durable charm testified to by the packed house when she sang under the auspices of the Mythili. The Begum immediately established a rapport and regaled the audience with her music which was a happy blend of poetry and melody. After the initial warming up Thumri, Begum Akhtar launched a series of Ghazals. Her music evoked an atmosphere closer to the Arabian nights, the songs fully occupying themselves with wine, women and words, with the usual jaunty stride she slowly swung the passages of the Ghazals. And when she slowly turned the corner unfolding the pivotal words, her face also lit up with a roguish smile, the Begum electrified the audience, atleast those well versed in Urdu, and sent them into raptures.

Parveen Sultana

Young Parveen Sultana's two concerts in the city were held under the auspices of the Gayana Samaja and the Bangalore Sangit Sabha respectively. In the first concert it was slightly Karnatak oriented and soaked with Svaras, perhaps in deference to the complexion of the audience. At the Sangit Sabha she was on home ground and her music was pleasing to the Hindustani audience. Her exposition of Ragesri, among the ragas, was highly stimulating.

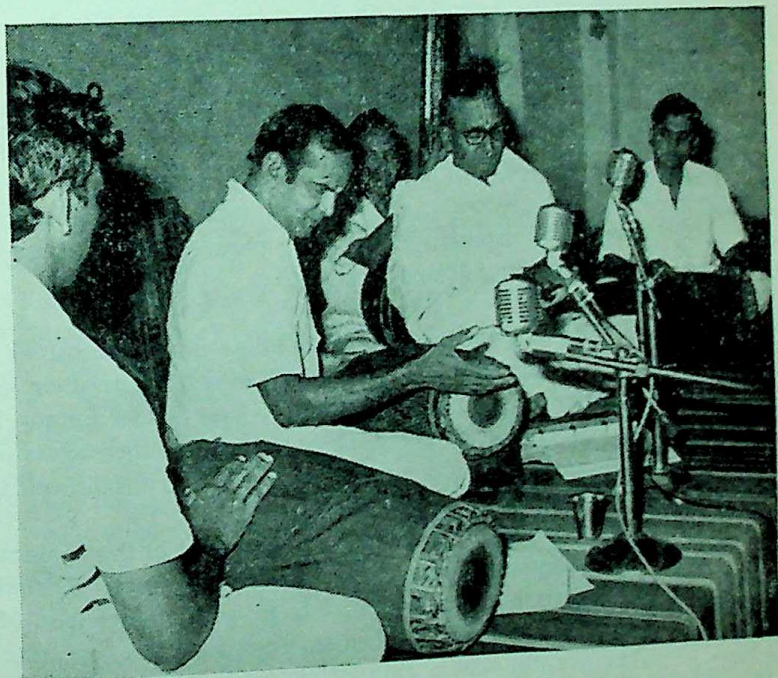
M. R. Gautam

Another noteworthy Hindustani music recital was that of Dr. M. R. Gautam, sponsored by the State Academy. Dr. Gautam was born and spent a good part of his years at Bangalore and is now the Head of the Department of Vocal Music at the Banares Hindu University. Though he belongs to the Agra Gharana, Gautam had the opportunity to come under the influence of several masters and has evolved an individual idiom. In this recital Gautam presented the ragas, Pooriya, Natkamod, Jog, etc. The exposition of these ragas was very spacious, scholarly and sensitive to the overall beauty and underlying

sentiment. But his exposition of the rare raga Charju ki Malhar deeply impressed by the intricate turns and subtle tonal blends and testified to the wide range of his repertoire.

Demonstration of Mridangam Art

The Mridangam is the leading Indian percussion instrument and is possibly as old as Indian music itself. The Pakhavaj of Hindustani music, the Poong of Manipuri, the Khol of Bengal and the Maddala of folk plays are all its offshoots. Mridangam is indispensable in the music and dance recitals of the south. The Karnataka Ganakala Parishat arranged a special lecture demonstration on the Mridangam art by the young maestro Umayalpuram Shivaraman. It was an ideal choice because Shivaraman who started as a prodigy was later a protege of



Umayalpuram Shivaraman at Mridangam

masters like Tanjore Vaidyanatha Iyer and Palghat Mani Iyer. As a graduate, with degrees including law, he has brought a scientific approach to the study of this art.

Shivaraman conducted this demonstration in a novel way. Firstly he brought all the components, explained their functions and assembled them into a Mridangam. Next he explained the tuning, production of various tones, vocabulary of the Mridangam, integration of those rhythmic syllables into phrases and the frame work of Tala, the method of improvisation, etc. by successively reciting and playing on the instrument. And with the help of the vocalist Tiruvengadu Jayaram he illustrated the supporting role of Mridangam in the various compositional forms. Shivaraman's lucid and passionate explanation was well received by the seasoned players of the instrument who had gathered in good numbers in the packed house.

Theatre

The Ravindra Kalakshetra at Bangalore is buzzing with the activities of amateur theatre groups for these two or three years. If the reservation chart of the hall is any indication drama is riding the wave of popular enthusiasm and the troupes are positively responding by staging plays that are at tune with contemporary trends and thinking.

The noteworthy feature these days is that almost all the plays staged were translations into Kannada from other languages. Whether this indicates a dearth of new talent among Kannada playwrights or the eagerness of the troupes themselves to present a variety from different parts of the country is difficult to say.

Several theatre groups spring to mind in this context. The Rangasampada which presented two plays, *Trisanku* and *Andhayug*, both translations from other languages. Similarly the play *Navilladaga* (When we were not there) presented by the Ravi artistes was a translation from Marathi. It is a crime story reminiscent of the Nanavati case. Another play entitled

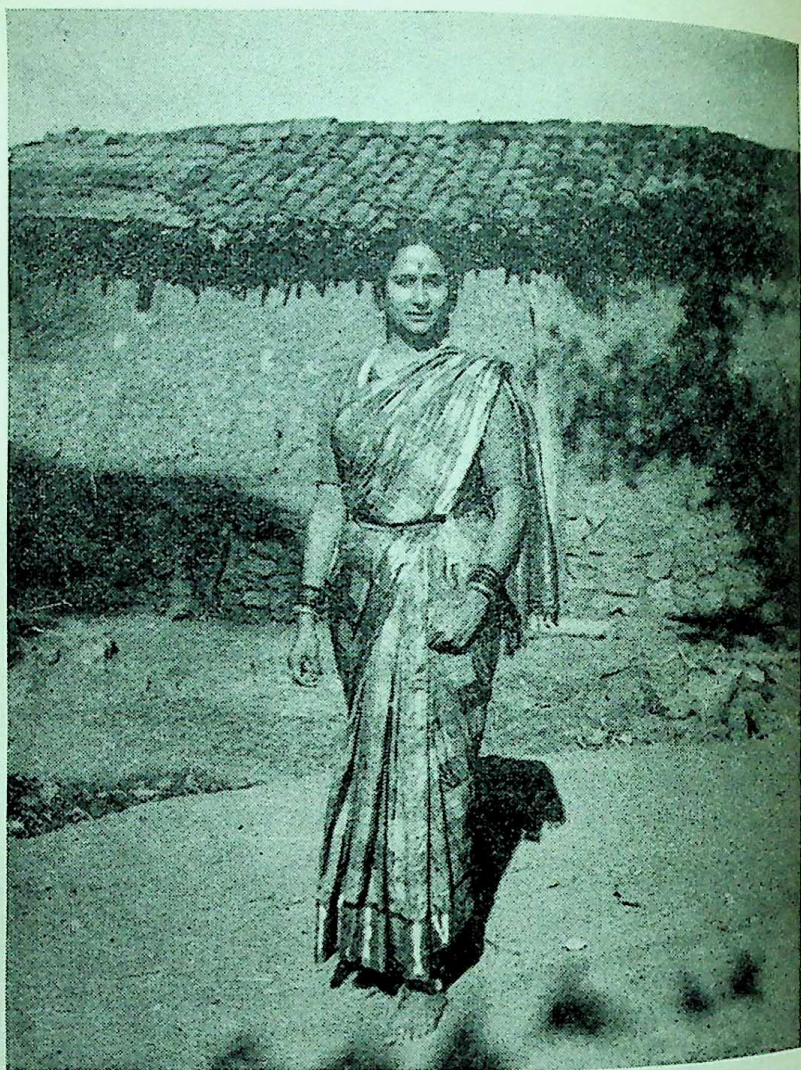
Bayalu sime sardara (Grandee of the plains) was an experimental play using earthy, rural dialect to give body to the boastful airs of the hero. In the process of making it as realistic as possible the dialogues were breezy, bordering on ribaldry. Notwithstanding the earnestness and effusiveness of the participants, the plays fell short of expectations.

Mid Summer Nights Dream

This Shakespearean play presented by the Nataranga was refreshing by contrast. The Nataranga has many bold attempts to its credit. This play was translated into Kannada by the well known poet K. S. Nissar Ahmed, who strove hard to maintain the original lyrical and dramatic values in the translation. It is mostly in blank verse and is a mixture of classical and spoken dialects. The play as presented seemed to be loosely knit and short of dramatic tensions and could have been edited to make it more compact. Nevertheless with so many interesting and funny episodes, it provided an uniform entertainment. True, not all of the players could rise to occasion; but the performance of Lokesh as Bottom was the highlight of the play with Ranga Rao as Puck and the Director of the play, C.R. Simha, in the role of Theseus coming a close tie for the second place.

Film Awards

The announcement of the National Film Awards created a stir in the Kannada or rather in the South Indian film world. The initial reaction was of shock, and with some reason too. The results seemed to belie some long cherished illusions and beliefs sedulously built up by the publicity media of the celluloid world. The award winning films were : *Abachoorina Post Office*, based on a story by the young writer, Purnachandra Tejasvi, and directed by Lakshminarayan, who has already bagged some prizes before. This was declared as the best regional film.



Nandini in Kaadu

The second Film to win national recognition was the *Kaadu*, directed by Girish Karnad, based on a novel by one of the avant garde writers, Krishna Alananhalli. The story is centred on the social problems and tensions of a village in the interior of Karnataka state. This film was declared as the second best

on the national level, brought the coveted Urvasi award to Nandini in the role of the heroine, and another award to the boy, G.S. Nataraj, in the same film. This hat trick has been the cause of a controversy which is still simmering.

The position of the Kannada film is similar to a poor relation in the south Indian film world. Though Kannada films are slowly establishing themselves and have even earned regional and national honours before, no one including the ardent Kannada fans, expected that they could improve their score to this extent.

Seminar on Chalukyas of Badami

The Bangalore Mythic Society is a venerable institution devoted to the study of Indian history, culture, ethnology, religion, folklore and other allied subjects. Formed in 1909, the Society is housed in the Daly Memorial Hall and is deemed to be one of the best learned societies in India. It has a good library consisting of many rare books and also publishes a quarterly journal. It is associated with many academic institutions like the Asiatic Society, both in India and abroad. Many writers and scholars of both national and international repute are associated with it. The Society is a venue of serious scholars and students for study and discussions.

The last two or three years after its Diamond Jubilee, there has been a conspicuous increase in the tempo of the society's activities. There are regular programmes of lectures, symposia and seminars on various subjects connected with the India of antiquity. One such recent Seminar was devoted to the Chalukyas of Badami who ruled the south central parts of India that constitute the northern parts of the present Karnataka. The period between the 6th and 10th century AD when this dynasty, noted for its polity and valour, was in power, is considered an important milestone in Indian history. It was a period also noted for its architecture like the temples of Aihole, Pattadakal etc.

Many scholars of Indian history and well known Indologists participated in this two-day Seminar inaugurated by Dr. T. V. Mahalingam, Retd. Prof. of Madras University, and presided over by Sri. S.R. Rao of the Archeological Survey of India.

*Metalscapes, Sumahendra,
Sculpture, Indology,
Aboriginal Australian Art,
Dada Art in the Offing,
Western Music, Philip Langshaw,
Tagore Week, Theatre in English,
Ankur, Opinion Literary Quarterly*

bombay

Eunice de Souza

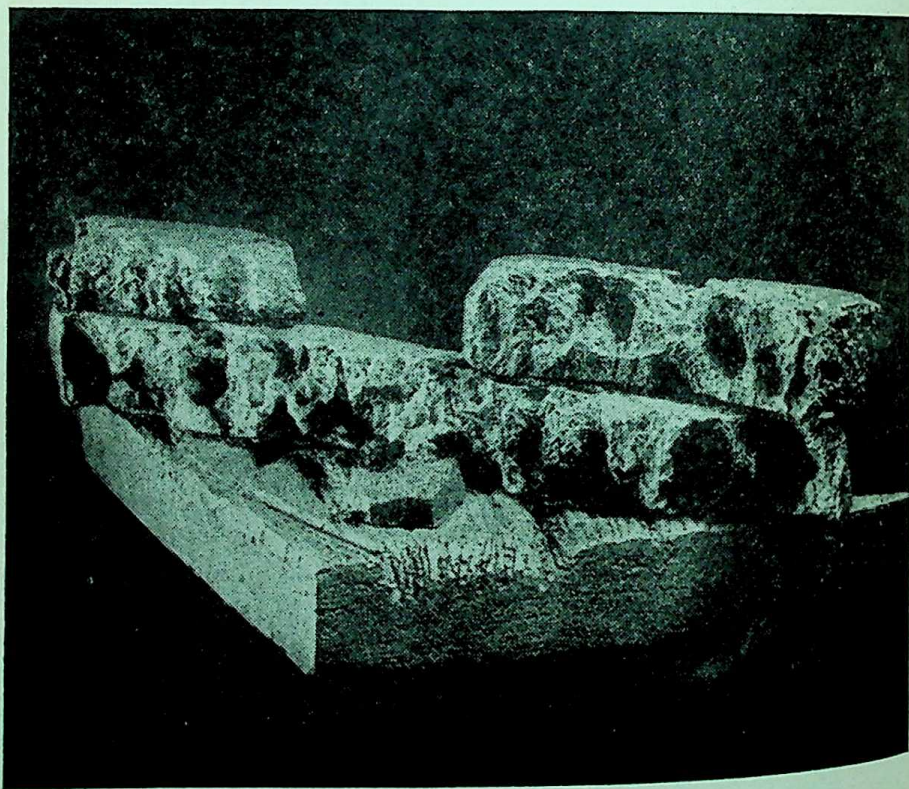
Metalscapes

At the moment, Pilloo Pochkhanawalla is exhibiting "metal-scapes" at the Chemould. Aluminium is scarred and corroded to resemble earth and rock formations eroded by time. With



Pilloo Pochkhanawalla

the exception of *Implosion* most of the sculptures are on a very small scale, and are in fact models for large sculptures which Pilloo Pochkhanawalla hopes will be used, along with the work of other sculptors to counteract the expensive urban "slums" and the drab skyscrapers with which Bombay is being unscrupulously filled. In her catalogue she writes, "In Bombay, urbanization has come to mean vandalism, her sea-shore has been pushed further and further back to make way for a mushroom growth which has led to oppressive claustrophobia. As an antidote to this drabness I suggest that large scale sculpture, which exists only as a creative identity be erected so as to provide an aesthetic oasis along our sea-shores and act as a focal point to visually hold together the haphazard monoliths which pose as



Metal Scape—by Pilloo Pochkhanawalla



Offerings II—by *Sumahendra*

architecture. My small sculptures have large scale growth potential."

Most Bombayites, concerned with the ruin of a potentially beautiful city blessed with a naturally stunning location will echo Pilloo Pochkhanawalla's sentiments.

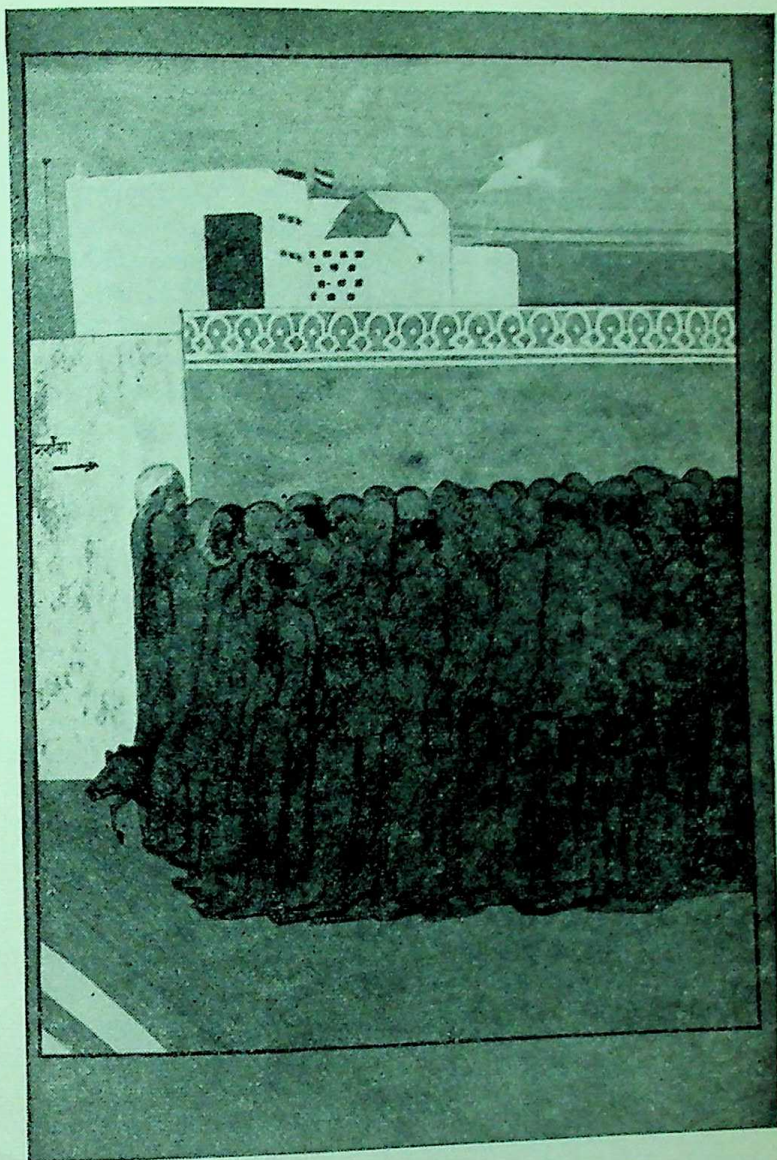
Sumahendra

One of the more interesting exhibitions held recently was a series of paintings by Sumahendra. These work within the miniature tradition but add to the miniatures a dimension of squalid contemporary reality which comes from Sumahendra's social awareness. In *Offerings II* for example, the exquisite Bani Thani of the Kishangarh School is exactly reproduced but she is not accompanied by courtly lovers or endearing gods but finds herself the object of advances by pot bellied merchants and lecherous priests. The background of trees and flowers is as detailed and in the same style as the miniatures, but the romanticism is dead in the new world where the rich are the new aristocrats. *Morning Queue* features unimaginative blocks of buildings flying the Indian flag in the background, a decorative wall in the foreground, and alongside is a dense queue of men, tins in hand, waiting to use the public lavatory. Some of the paintings are in a lighter vein. *Girl Before a Mirror*, for example, features again a miniature style woman of exquisite features, but wearing her hair short, and dressed in a man's suit instead of in delicate silks and jewels.

Sumahendra's brand of Indianness is certainly one of more interesting and authentic styles around. He does not do what many painters aspiring to be consciously Indian do : merely imitate folk styles, or Ajanta murals and the like. He works within a tradition but brings to the tradition a significant contemporary awareness.

Sculpture

Sukumar Gupta who exhibited recently at the Jehangir Gallery



Morning Queue—by Sumahendra

says of himself, "I am an engineer with no academic background in art.....In machines, gears, wheels, bent and distorted pipes, escaping steam, oozing fluid, scraps of machine parts, steel, copper or brass, I had been observing hundreds of objects, figures, forms and shapes, which were beautiful and natural." The sculptures were all assemblages of scrap, some of which worked quite well. Particularly successful were two peacocks, made entirely of different types of industrial scrap. Among the smaller sculptures were a series of human figures dancing, playing games and the like. These had tremendous vitality, and were easily more attractive than the more elaborate large assemblages which failed to leave any kind of dynamic image in the mind. *Sound of Music* for example, which attempted to portray through scrap, the different kinds of sound waves, appeared to be rather messy.

Indology

The Chairman of Sista's Private Limited, Mr. Shankar A. Aiyar recently held his second exhibition in Bombay entitled "The Indian Temple : Paradise Lost." Mr. Aiyar is by profession a Chartered Accountant and Management Consultant, but is an Indologist in his spare time. The photographs were exhibited in the two large halls of the Jahangir, and the period covered was roughly 250 BC to 1565 A.D. Of the exhibition Mr Aiyar says in his brochure, "...the main areas omitted are the Pre-Aryan Indus Valley Civilization, and the modern period comprising the Muslims and their successors. It is true that the Muslims came to India in significant numbers even as early as 800 A.D. but their influence over Indian life and architecture took some time to materialise. Besides, Islamic Art originated not from any major indigenous culture but is an importation adapted to suit Indian conditions and craftsmen.....Indo-Aryan temple architecture is definitely older than 250 BC but there are few visible remains today. This was probably because they used perishable materials and graduated to durable materials only after the second century B.C. Even this start was first

made by the Buddhists and later copied by Hindus and Jains alike."

Aboriginal Australian Art

Early in August there was an exhibition of Aboriginal Australian Art at the Coomaraswamy Hall assembled by the Australian Department of Aboriginal Affairs and the Australian Department of Foreign Affairs. On display were wood carvings, bark paintings, pottery, mats, leather work, necklaces, boomer-anges, spears and wooden figures. Visitors were provided with catalogues which contained very useful, fairly detailed notes on the exhibits.

Dada Art in the Offing

Early in September the Max Mueller Bhavan will be organizing an exhibition of Dada Art at the Jahangir Art Gallery. This is the first time this style of art is being presented in Bombay. The exhibition will include work by Max Ernst, Goerg Grosz, Francis Picabia, Man Ray and others.

Western Music

The Renaissance Players of Sydney, a group of 10 young Australian musicians, performed at the Homi Bhabha Auditorium under the auspices of the National Centre for the Performing Arts in collaboration with the Australian High Commission. They presented Bombay audiences with "a new sound of music, derived from medieval Europe and revived in modern arrangements." They played instruments that are authentic copies of those in museums or described in various manuscripts. They followed the age-old style of minstrel players by wearing 13th century musicians' garbs. Among the instruments they used were a flute, cornetto, recorders, rackets, sackbuts, a wooden portable organ, viols, guitars, lutes, psaltery, castanets, nakers (small drums), crumhorns, reed instruments called shawms, the single drone Spanish bagpipe, the gaita, and fiddles. The organ is one

of a pair specially made in Australia. The programme contained about 20 items.

Philip Langshaw

The Australian baritone, Philip Langshaw presented a programme of songs recently. His recital included lieder by Schubert, Brahms and Wolf, songs by Bach and Purcell, and lighter ones by Butterworth and Britten. His performance was praised by the press for its "great interpretative skill, combined with considerable technical control and perfect diction".

Tagore Week

Tagore Week : a cultural celebration in memory of Rabindranath Tagore was organized by the Bharatiya Vidya Bhavan from Aug. 15-18. This year's celebrations featured Manna Dey, Salil Chaudhary, Sabita Chaudhary, Nirupama Sheth, Shukla Mitra, Ajit Sheth, Nalima Chatterji, Sumitra Lahiri, Susmita Guha, Manas Mukherjee, and the Bombay Youth Choir. Ray's film *Tin Kanya* and a film on Tagore's paintings were also screened. Other features were an exhibition of Tagore books and gramophone records.

Theatre in English

Pearl Padamsee who has been producing plays for children for years, in addition to her work with the Theatre Group, produced a play entitled *Hungaama-Bombay Style* this year. The play was written by Pearl Padamsee and Ratnakar Matkari who has been running a Children's Theatre Group in Marathi for years as well. "Content-wise", Pearl said, "it was our deliberate intention to build in our boys an awareness of the children of the streets, of the lives of the under-privileged. This we tried to do not as preachers, but using humour and lightness, without over-burdening the scenes, making them heavy or unacceptable".

More recently, Roshan Kalapesi directed a reading of Arthur Miller's *The Price* at the USIS. The reading featured Sylvester da Cunha, Gerson da Cunha, Vijay Crishna, and Tehzeeb Katari. Nisha da Cunha is working on a reading of *The Duchess of Malfi* (Webster) which will be held at St. Xavier's College.

Ankur

Shyam Benegal's first feature film *Ankur* will be released in September but was screened for private showings several times in the last few months. *Ankur* (The Seedling) explores different types of oppression, particularly the socio-economic oppression of the Harijans through the story of a beautiful Harijan girl, Laxmi (Shabana Azmi). Surya (Anant Nag), the son of a rich farmer is attracted to Laxmi who is a household servant in the village where the farmer owns land. Laxmi does not return Surya's advances because of her loyalty to her deaf-mute husband who used to be a potter till a change in market conditions renders him jobless. Kishtaya, the potter, is caught stealing toddy, and Surya, notwithstanding his attraction for Laxmi, humiliates her husband in the most vicious way, by having his head shaved and sending him through the village on a donkey. Humiliated, Kishtaya runs away. The destitute Laxmi finally yields to Surya's advances when he promises to look after her for ever. But Surya cannot stand up to his father who hears of the affair and comes to the farm immediately, nor can he stand up to his young wife who has come to join him now that she has come of age. The young wife dismissed Laxmi who is now pregnant. Kishtaya returns with money he has earned while he was away. He wants to make a new start and goes to Surya to ask for work. Misunderstanding his intentions, Surya has Kishtaya mercilessly beaten. The film ends with a small boy who has watched Kishtaya being beaten hurling a stone through the farmhouse window.

Opinion Literary Quarterly

The *Opinion Literary Quarterly* edited by A.D. Gorwala

with the help of Gauri Deshpande and Kersay Katrak is folding up after only four issues. This is a pity especially as the last issue was the first to generate the kind of excitement we need about literature, in this case Indian Literature in English with which this magazine was particularly concerned. This last issue which sold, I am told, just eighty copies, contains a very fine group of poems entitled *Jesuri* by Arun Kolhatkar, who also writes in Marathi and is an excellent translator. The poems are about a small town in Maharashtra, but they could be about anywhere in India as well, so exact is the flavour that the poet captures of a ramshackle temple town.

Here are two of the shorter poems in the group as examples of what I mean :

3 : the tea stall

the young novice at the tea stall
has taken a vow of silence
when you ask him a question
he exercises you
by sprinkling dishwater in your face
and continues with his ablutions in the sink
and certain ceremonies connected
with the washing of cups and saucers

5 : vows

slaughter a goat before the clock
smash a coconut on the railway track
smear the indicator with the blood of a cock
bathe the station master in milk
and promise you will give
a solid gold toy train to the booking clerk
if only someone will tell you
when the next train is due.

*Tagore, The Calcutta Youth Choir
Classical Music, Vijayantimala
Short Films, Cinema, Awards
Community Development, Graphic Art
Theatre, Australian Aboriginal Art
Gopal Ghose*

calcutta

Kali Biswas

Tagore

Even after a lapse of as many as 32 years after his death Tagore still dominates the Bengali literary and cultural scene, as was evident from the different functions held in Calcutta, Santiniketan and other places in observance of his 33rd death anniversary and an Exhibition of his publications organised by the Publication Unit of the Viswabharati at the Nehru Children's Museum. Prayer meetings were held at the Nimtala Burning Ghat Memorial and at other places ; homage was also paid to him through a variety of programmes of songs composed by him, and seminars. According to the statistics released by the Publication Unit of the Viswabharati, in 1972-73 alone, the sale proceeds from Tagore's publications amounted to Rs. 22,00,000. Unbelievable though it may sound, Tagore too, in his early career, had to experience difficulty in finding a publisher for his works. The exhibition organised to mark the completion of 50 years of the Publication Unit of the Viswa Bharati, included the entire range of the poet's works, including the translated version into Assamese, Oriya, Hindi, Tamil, and Telegu brought out by the Sahitya Akademi. The exhibition, organised in collaboration with Rabindra Sadan and Rabindra Bharati University authorities, also included original manuscripts and photographs.

The Calcutta Youth Choir

The Calcutta Youth Choir was adjudged the best performing team at the Youth Festival recently held at Copenhagen. As many as 29 delegations from 19 countries of the world took part in the festival which ended on July 29. Comprising a comparatively small Indian Team of folk singers and dancers, the Choir had to compete with similar teams from other parts of the world. The tremendous success achieved by the Youth Choir goes justifiably to Ruma Guha Thakurta, the well-known singer who spared no pains to raise the Youth Choir to the status it enjoys to-day. The members of the Choir are expected to be given a rousing reception when they return to Calcutta.

Classical Music

The mood of the monsoon was more or less reflected in the music provided, at the Kala Mandir, during the Annual Conference, held under the auspices of the Calcutta Music Circle. Ustad Latafat Hussain Khan, one of the leading exponents of the Agra Gharana, was in an excellent form, and his rendering of Alap and Khayal in the appropriate rag of 'Megh' was a treat indeed. Ustad Bismillah Khan, the Shahnai wizard, kept the audience spellbound with his inimitable rendering of Rag 'Kedar'. Lalgudi Jayaraman, the noted South Indian violinist, showed skill and artistry in delineating Hamsadhwani, Kalavati and Charukesi. Amjad Ali maintained his individuality in rendering Iman Kalyan on the Sarod. Sulochana Jajurvedi of Delhi, who presented Purabi, won applause for her skilful expositions and *bol tan*. An attractive feature of the conference was the excellent Tabla accompaniment provided by both Ustad Kermatullah Khan and Shankar Ghosh.

Vijayantimala

Vijayantimala proved once for all that she was both a composer and a dance exponent when she presented Tagore's

Chandalika at the Rabindra Sadan. The distinctive feature of this dance drama was that in spite of basing it on Bharata Natyam, Vijayantimala succeeded in introducing at places, modern dance idioms. The entire presentation was thus a skilful combination of different art forms. Her stress on the use of effective symbols like a blooming lotus and a dancing peacock when Ananda accepts a drink of water from Chandalika was not only imaginative but also expressive of the fulfilment of her cherished desire and ecstasy. The harvest dance was equally impressive. Ravi Shankar's music, though effective, sometimes crossed the limit of musical support from the background. Tapas Sen succeeded in providing excellent lighting effects.

Short Films

The Film Division's Calcutta office arranged a special screening, at Jyoti's miniature hall, of its five latest releases for the cinema critics. Of the five documentaries shown, the 4-minute *Trip* done by Promode Pati stood out among the rest. The traditional skill of village craftsmen was impressively shown in *Twinkling Stars* (Director : Pasupati Chatterjee) based on the rich heritage of Orissa's famous filigree work. Of the biographical shots both *Chhatrapati Shivaji*, directed by P.L. Kaul and H. Sarin's *Damayanti Joshi* did justice to the themes dealt with. The other, *How to Catch an Elephant*, was comparatively drab and pedestrian.

Cinema

With a view to giving the film fans an opportunity of judging the merits of the films produced with the assistance of the Film Finance Corporation, a festival of eight films was held at the Minerva Cinema. There were : *Bilet Pherat* (Bengali), *Ek Adhuri Kahani* (Hindi), *Dikkatra Parvathi* (Tamil), *'Dividha'* (Hindi), *Kanku* (Gujarati), *27 Down* (Hindi), *Sanata Court Chalu Ahe* (Marathi) and *Trisandhya* (Hindi), directed respectively by Chidananda Das Gupta, Mrinal Sen, Singitam Srinivasa Rao, Mani Kaul, Kantilal Rathod, the late Awtar Kishen Kaul, Satyadev Dubey and Raj Marbros. The festival, inaugurated by Shri Sidhartha Sankar Ray, Chief Minister of

West Bengal, was attended by all the directors and was, understandably, a great success.

Streer Patra, directed by Purnendu Patrea, was highly acclaimed at the International Film Festival of Afro-Asian countries held recently at Tashkent. Edmond Kesayan, the well-known Soviet Film Director, praised the film for its responsible depiction of "social progress". At a press conference arranged after the screening of the film the members of the Indian Delegation answered questions at a press conference of foreign journalists. Explaining why he had selected this story by Tagore, Patrea said that it revealed the hard lot of a poor Indian woman and dealt with the problems of women's emancipation. *Subha Sambad*, directed by Jagannath Chatterjee, is making steady progress.



Rajashree Bose and Bikas Roy in Subha Sambad

Awards

Shri I.K. Gujral, who was inaugurating the Annual Conference of the Bengal Film Journalists Association held in

connection with the presentation of the awards to the film artistes and technicians at Rabindra Sadan, Calcutta, acknowledged the rich heritage of the Bengali Film Industry. Sri Subrata Mukherjee, West Bengal Minister for Information, said that the State Government was considering a proposal to set up a Film Institute in Calcutta on the lines of the Film Institute in Poona. Shri Siddharatha Sankar Ray, the Chief Minister, indicated the measures taken by the State Government to revive the film industry. The following awards were made : Best Director : Mrinal Sen, (*Padatik*, Bengali), Gulzar (*Achanak*, Hindi), and Antonioni (*Zabriske Point*, foreign). The ten Indian films adjudged best in order of merit were : *Padatik*, *Achanak*, *Streer Patra*, *Saudagar*, *Ashani Sanket*, *Koshish*, *Abhiman*, *Sriman Prithviraj*, *Bilei Pherat* and *Parichay*.

Chhou Dance



Community Development

The laudable work done by the Harijan Co-operative Society of Jamshedpur for the up-lift and cultural welfare of the Harijan Community was amply demonstrated when members presented a programme of Chhou dance. This was only part of a programme of variety entertainment arranged to observe the Silver Jubilee Celebration of the Harijan Co-operative Society.

Graphic Art

To mark an exhibition of Modern Art in Prints, held earlier at the Birla Academy, under the joint auspices of the United States Information Service and the Indian Council for Cultural Relations, the USIS authorities organised a two-day seminar on graphic arts. Ghulam Mohammad Sheikh and Jyoti Bhatt of M.S. University, Baroda, were the principal speakers, while Ahi Bhusan Malik and Pranab Roy, art critics, narrated in brief the origin and development of graphic arts in India and the U.S.A. The subject for the second day's session was 'The Social Background of Graphic Arts'. A lively discussion followed in which Paritosh Sen, Kali Biswas, Amitabha Banerjee and others took part.

Theatre

A new play, *Duhsvapner Nagari* (directed by Utpal Dutt), based on contemporary life in Calcutta, is drawing capacity houses at Rabindra Sadan and wherever else it is staged; professional theatre continues to enjoy the regular patronage of the theatre fans. *Asami Hazir*, *Mallika*, *Parichay* and *Prajapati* are attracting a good number of visitors while *Chaturmukh's Barbadhu* has crossed its 600th night performance. Several experimental plays presented by different amateur troupes at a number of places unfailingly elicit an enthusiastic response.

Australian Aboriginal Art

Of the art events, the most important was an exhibition of Australian Aboriginal Art, held at the Academy of Fine Arts Gallery, under the auspices of the Consulate of Australia. The exhibitions which included a large variety of paintings, crafts and utilitarian articles produced by the aborigines enabled one, as it were, to enter briefly into their lives. The first batch of the aborigines came to Australia, some 30,000 years ago, from South East Asia and various aspects of their primitive life are recorded in the rock and cave paintings and engravings left by them. The most remarkable examples were the specimens of bark and screen paintings, wood carvings, shell necklaces, boomerangs, ceramics, leather work and basketry. That primitive art is most powerful and does really surpass what is called modern art, was amply proved by the conception and exquisite designs of both bark paintings and wood carvings. Of special interest was didgeridoo, or a kind of long flute, which produces a deep, sonorous sound. The delightful abstract pattern of a woollen rug was also impressive, as were the several specimens of the boomerang. An on the spot demonstration by an Australian aboriginal, playing the didgeridoo, was an additional attraction.

Gopal Ghose

Of the many solo exhibitions held during the past few weeks, the more important was that by Gopal Ghose, held at the Birla Academy. The exhibition, though retrospective, contained some recent works done in oil. While sketches and paintings done earlier were marked by his inimitable use of brush strokes, his latest works show a different style altogether. Though rather experimental in outlook, some reveal his acknowledged stature. Perhaps the best was the Fishing Boat, marked by skilful use of subdued blues, greys and yellows with spatula.

Alkazi
Habib Tanvir
and Folk Theatre
Music

delhi

Uma Vasudev

Alkazi

Apart from the routine abundance with which music, theatre and art exhibitions suddenly break the summer spell of inactivity, there has been in Delhi this time a concern with fundamentals on the side. Alkazi's threat to resign as the Director of the National School of Drama has continued to be controversial. The question was, again, not *who* would come in as a substitute but *what*? Alkazi epitomised contemporary imagination at its most creative, combined it with the modern feel for technique and brought to both the concern for perfection that marks his own personality. From his early days in Bombay where his Theatre Unit involved itself in classical theatre and a highly intellectual choice of plays, but provided the grounding for theatre talent in a big way, Alkazi had gradually come down to a more communicable level, and the choice of plays produced by the National School under his direction ranged from the classical to the modern, from the difficult, experimental to the straight and passionate, from Kabuki and Brecht in Hindustani to the indigenous Indian folk. Plus, of course, he made the National School of Drama a major source of inspiration for the professional approach in theatre in recent times, and turned out actors and actresses who form a well trained core that can carry the theatre movement in any direction.

The first Indian guest director to produce a play during Alkazi's absence on leave, before his resignation was to become

effective, was Rajinder Nath. Though he came with a reputation for talent and efficiency, he made the initial mistake of taking up a play which placed him at a disadvantage straight-away. *Suraj Ka Satwan Ghora* is a poor adaptation of Dharam Vir Bharati's novel of 20 years ago. The action revolves round middle class values, but the structure is ineffective, episodic and devoid of dramatic tension. The form is repetitive. The scenes alternate between the story teller's pedantically fluent recollection and their dramatised version, and each sequence seems to be an end in itself. The finale comes with an utterly irrelevant chorus, and the mind is left vacantly searching for a meaning in the whole exercise. This post-Alkazi production did not augur well for the panic rush for a substitute, nor particularly for the attempt to show that the School or the SNA could do without Alkazi. Repeat performances of *Suraj Ka Satwan Ghora* were scheduled but had to be called off because the students went on strike to get Alkazi back. They cajoled, pleaded and ultimately won him over. The school, it seems, lives to fight another day.

Habib Tanvir and Folk Theatre

Playwright Habib Tanvir, a member of the Rajya Sabha, though not writing or engaged in producing his own plays, is doing quite substantial promotional work. He has been helping organise folk theatre workshops sponsored by the Ministry of Education and Social Welfare. The first one dealt with the Nacha form of theatre in Chhattisgarh and the second was the Khyal Workshop in Barunda in Rajasthan. Tanvir's approach has always been didactic even if it has been garbed in entertainment, and in this case also, the commitment to revitalising the original folk theatre forms is allied to a sense of purpose. He has spelt out three aims for these workshops: (i) to build up youth leadership in the sphere of regional creative arts; (ii) to induce the village youth to take to rural traditions in the arts; and (iii) above all to expose the urban youth to a culture which though it surrounds them has so far completely eluded them."

This educational emphasis is particularly designed to benefit the Nehru Yuvak Kendras. The idea is also to devise "quick, artistic and economical programming" in this medium for subsequent use by the Satellite Instructional Television Experiment. There were two items presented to Delhi audiences by this workshop. One was a propaganda piece for family planning, called "Kanya Dan" that sought to demonstrate how the folk arts can be used to transmit a message. The second was pure theatre, in which an effort had been made to not only portray the authentic, existing form of Rajasthani folk theatre, but to include even some of the original traditions which have been lost in the course of time. Apart from these theoretical considerations, the actual items were quite a delight. There is so much verve, so much passion, so much spontaneity in the Indian temperament as revealed in our folk forms that it is difficult to understand how even a light garb of puritanism can be accepted as a reality.

There have been so many plays shown in Delhi, particularly when the season gathered momentum, that one could go on discussing events and trends in theatre ad infinitum.

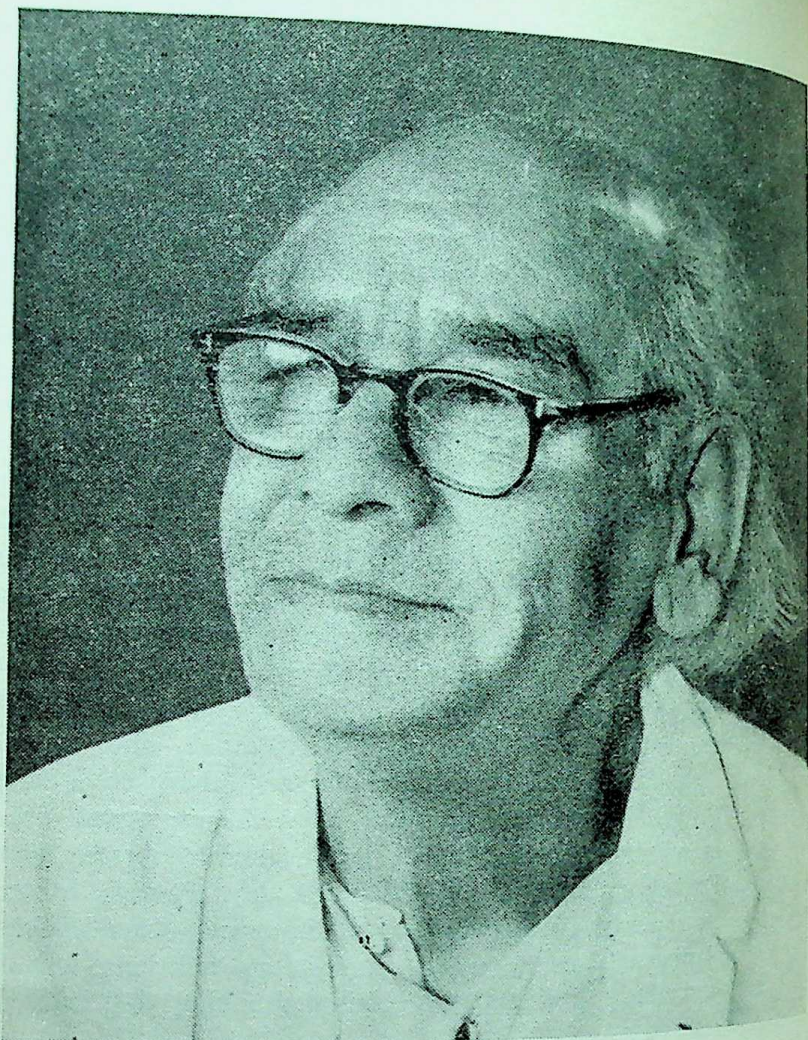
Music

But music has been art as compelling, beginning of course with the rural four-day festival presented by the Gandharva Mahavidyalaya and the Saraswati Samaj. But an unusual aspect this time was that the presidential address was given by the Thumri exponent, Siddeshwari Devi, an honour, one is becoming conscious, that should be given to artistes and musicians. We realise this after years of letting the politicians dominate the inaugurations of almost all functions, from a baby show to an exhibition of abstract art. However, this festival generally is different in another respect. It is held to commemorate the musician-saint-reformer, Vishnu Digambar Paluskar, who brought Indian classical music out of the seclusion of court hierarchies in the princely states of India before independence, and literally served it to the masses in doses and

in a style which has resulted in cultivating the taste of the audiences to an unbelievable degree, and opening opportunities to a new type of student also : the non-professional enthusiast who even if he cannot become a performer, forms the hard core of the indispensable good listener.

Though the old *ustads* are dying out, a new second line of classical musicians has sprung up during the years. The Gandharva Mahavidyalaya tries to include young unknown and talented people also, and this time again, it had one "Star" for each session coming at the end of some new discoveries. There was particularly, Brij Narayan, son of Ram Narayan, the Sarangi expert. Brij has taken to the Sarod. There were the Singh brothers, Tejpal and Surinder Singh, who gave a vastly improved account of themselves. There were Jagannath, on the Shehnai, Vasundhara Parthasarathi, Rita Bannerjee, Mahendra Sharma—all vocal and in the higher category Nasir Ahmed Khan, Jitendra Abhisheki and Rasiklal Audharia who made very good impression and for a change in Sitar, a father-son team, Balraj Pathak and Ashok Pathak who are not heard very often in Delhi. Though competent, they were a bit gimicky. On the first night there was Malavika Kanan to provide the grand finale; on the second day, the more exuberant, flamboyant Parveen Sultana; and on the third day, Pandit Jasraj; and on the fourth, the Guru with a difference, Kumar Gandharva. Kumar evolves the most contradictory reactions, but he is so completely the self-made, original musician that he seems to be able to rise above it all, and continues to make his self-absorbed ragas—and sometimes, self-made ragas—emanate with a distinct style all his own.

While the National Cultural Organization sponsored a two-day commemorative festival of Tansen, with recitals by Ustad Bismillah Khan and the young *dhruwad* pair, Nasir Zahiruddin Dagar and Nasir Faiyazuddin Dagar, there was an opportunity to listen to the great Ustad Rahimuddin Khan Dagar himself in a programme sponsored by the Fine Arts Cultural Society run by his niece, Sahira Begum. The Ustad has given a public



Ustad Rahimuddin Khan Dagar

performance after a considerable gap, but old as he is, he showed a remarkable firmness in voice and manner that came as a pleasant surprise. He did not delineate any one raga as he would have in earlier years. But each composition in Malkaus, Bageshwari or Shankara was short, compact and showed a mastery over *laya*.

The first half of the programme consisted of a recital of Surbahaar by that young, beautiful and talented member of Ustad Vilayat Khan's family : his niece, Niloufer Khan. Niloufer learnt from her father, the late Mohammad Khan, but she switched over from the Sitar to a more uncommon instrument like the Surbahaar. She is definitely on the way to achieving a considerable reputation in time, for she has all the advantages—background, training, determination and talent.

President Senghor of Senegal

Dravidian Studies

Lean Music Season, Dances

The Stage in Madras

The Film World

madras

T. S. Parthasarathy

President Senghor of Senegal

His Excellency Dr. Leopold Sedar Senghor, President of Senegal, who visited Madras towards the end of May, proved to be a statesman with a difference. Instead of holding a press conference on oil prices, apartheid, developing nations and the like, he delivered a thought-provoking lecture on "Negritude and Dravidian Culture" at the Rajaji Hall under the auspices of the International Institute of Tamil Studies. "Far from being ashamed of our black skin and our original values of civilization, we (Black Africans and Dravidans) should be proud of them", he declared and added, "For thousands of years, we had been the first producers of civilization before we became consumers".

Devoting a major part of his lecture on the similarities between India and Black Africa on the basis of geography, anthropology, history and culture, the President spoke on the kinship of Dravidian and Negro-African languages, giving examples to show the similarity of vocabulary relating to metallurgy and cotton spinning. All this was particularly exhilarating, coming as it did from a Head of State who is a noted scholar-poet. He said that it would be a great advantage for the Dravidians and Black Africans to get together and investigate the points of convergence of the two civilizations.

Dravidian Studies

By a strange coincidence, President Senghor's lecture was followed by a symposium held in early June in the Madras University Campus by the All India Conference of Dravidian Linguists. Over 300 delegates from all over India and some foreign servants participated in the conference and discussed about 80 papers on various aspects connected with Dravidian languages. The need for conducting scientific research and acquainting the world with the valuable contribution made by this group of languages to world culture was unequivocally stressed by most of the scholars present.

The inauguration of the Tamil, Sanskrit and other Languages Institute, at Madras in the middle of July by Shri V.V. Giri, President of India, came as a fitting sequel to the revival of interest in the study of Dravidian languages. Sanskrit and these languages have co-existed in South India for over 2,000 years but the recent parochial frenzy against Sanskrit and allied languages has distorted the sense of linguistic values. The President voiced the wish that "the Institute should build bridges of understanding among the different linguistic groups."

Lean Music Season

The sizzling summer heat this year, and the closure of many institutions for the vacation, retarded in some degree the tempo of cultural activities in the city.

Virtuosity and constancy seldom go hand in hand but flutist N. Ramani is one of the exceptions. Performing at the Srinivasa Sastri Hall for the Anand Arts Academy in May, he made a lyrically limpid essay of Kambhoji and brought out its classical aroma. The passages in the lower octave, which he played on the long flute, came through as profoundly evocative.

Another flute concert of excellence, both in skilled craftsman-

ship and musical artistry, was provided in June by Nila and Kunjumani, known as the 'Sikkil Sisters', at the Mylapore Fine Arts Club. The rapid rise of this duo in the music field is due to a happy combination of the flashy style of Nila and the sedate art of Kunjumani which provides a tasteful fare, keeping away dullness throughout a three-hour recital.

Karnatak music is essentially serene chamber music and the attempt to present it with stereophonic efforts, made by the Om Vighneswara Cultural Academy, met with only partial success. The main participants were Emani Sankara Sastri (Vina) and Lalgudi Jayaraman (Violin) accompanied by a host of percussion artistes. It was music with a bang and delighted the younger generation whose ears are fast getting accustomed to sensational and loud music.

Two talented but non-professional lady musicians made a mark in their recent concerts at Madras. Singing for the Krishana Gana Sabha, Sitalakshmi Venkatesan put her sweet voice and musical sensibility to excellent use. Although there was a slant towards Hindustani music, her performance, in the main, was Karnatak-based and the Pallavi in Kiravani fared creditably. The bhajans sung at the end were full of lilt and emotional appeal.

The other artiste with an equally musical voice was N.C. Soundaravalli who performed for the Tyagaraja Sangita Vidwat Samajam. In 'Nee bhajana gama' in Nayaki and 'Sari evaramma' in Bhairavi, she presented the graceful glides and curves of the two ragas. Singing again at the Prayer meeting at the Mahatma Gandhi Mandap on June 28, she created the correct atmosphere for the occasion by rendering exquisite bhajans in several languages.

Hindustani music continued to be popular in Madras. Ahmed Hussain Khan's sitar recital for the Achpal Sangeeta Sabha, with Shaikh Dawood on the Tabla, bore the stamp of class both in respect of musical sensibility and instrumental

prowess. The alap in Bageshri was delectable but he touched his best form in Yaman and provided the most colourful music of the season. Parveen Sultana's popularity among Madras audiences appeared to be on the increase and she descended in June-July to fulfil chain engagements numbering nearly a dozen. Vasanti Mhapsekar (harmonium) and Tivaskar (tabla) gave her excellent support.

Three more South Indian artistes, all trained by Guru Krishnanand (Narasimha Rao) have joined the ranks of Hindustani musicians. T.V. Gopalakrishnan, a talented vocalist and mridangam player, has commenced giving Hindustani vocal recitals. Top violinist M.S. Gopalakrishnan, already known for his Hindustani bias, gave a fullfledged Hindustani classical concert in June for the Krishna Gana Sabha in which he harnessed, to the new system, the poise, craftsmanship and melodic purity which he possesses in abundance. His Bageshri was rich in musical ideas and the Kalyani composition culminated in an exciting finale. Vanita Narayanan, the latest addition to South Indian vocalists singing in the Hindustani style, has already shown ample promise.

A party of South Indian musicians, led by K.V. Narayana-swami, the leading vocalist in Karnatak music, left for Berkeley, California (U.S.A.) in July, to take up teaching-cum-concert engagements with the American Society for Eastern Arts for the next 14 months. The other members of the team were T.N. Krishnan (Violin), Palghat Raghu (Mridangam), V. Nagarajan (Kanjira) and Vinayak Ram (Ghatam). The invitation extended to this group by the American Society has dispelled doubts arising in the minds of some whether American interest in Karnatak music was only a passing fancy. Balasaraswati, the prima donna of Bharata Natyam, has also been signed up by this Society for a similar assignment.

Rajeswari Padmanabhan's Vina recital in June, jointly sponsored by the Music Circle and Viswapiya, showed that what counted for the classical purity of a performance was pro-

per training and adherence to tradition. The artiste, who is a disciple of the great Karaikudi Sambasiva Iyer, built a tanam chain around the main raga Kambhoji and elaborated it with delightful phrasings. Her gentle singing of snatches of many songs added to the tunefulness of the concert.

Dances

Dances there were in plenty and two danseuses, Chitra Visveswaran and Sujata Rajan, distinguished themselves in recent performances. Chitra, who is a pupil of the Vazhuvoor school, is a seasoned artiste with long experience in the graphic delineation of the nuances of Bharata Natyam. In her performance for the Mylapore Fine Arts Club, she revealed herself as a colourful dancer with the requisite gifts. The crowning piece was the 19th century varnam in Khamas 'Ma moha lahiri' (music composed by the great Subbarama Dikshitar) in which she stressed the details of the charming adavus with sharp follow-through action. The postures were beautifully struck and the footwork was in rapport with the rhythm. Even the final movements in high speed were impeccable.

Sujata Rajan's (13) birth as a dancer dates back to her early childhood. She is a prodigy with an innate talent for communicating to others her sense of pure joy of movement and rhythm. She made her debut two years ago and has since come a long way on the road to maturity. Her recitals at the Rasika Ranjani Sabha and the Krishna Gana Sabha in June showed her ability, smart foot work and (for her age) a precocious understanding of the somewhat erotic sentiments of padams. Indira Rajan, her present mentor, is an all-rounder with a creditable record of dancing, choreography and nattuvangam. Sujata is the present holder of a government scholarship for juniors and with her potential and determination, she is bound to become a marquee name before long.

Madras has the reputation of being a culturally cosmopolitan city whose citizens enjoy, with equal relish, local as well as



Sujata Rajan in Bharata Natyam



Chitra Visveswaran in Bharata Natyam

exotic arts. The credit for arranging a dance recital by Sitara Devi, the Kathak queen, for the first time in Madras, went to the Lions Club.



Samjukta Panigrahi in an Odissi pose

Sitara is a phenomenon in the realm of Kathak with a fabulous reputation seldom enjoyed by another danseuse. The impact of her vibrant performance in June on the critical Madras audience was one of freshness, spontaneity and revelation. The Nritya aspect predominates in this style of dancing and the various pieces danced by Sitara brought out the beauty of rhythm in all its forms. During the abhinaya features on the boyish pranks of Krishna and a Tulsidas bhajan, choreographed by herself, she glided on the stage like a swan on a sheet of water, only the rhythmic jingle of her ankle bells reminding one that she was on her feet. In between items, she made lively comments in Hindi on the Kathak tradition. Jayantimala and Priyamala and a full orchestra enlivened the recital.

After Sitara Devi came Samjukta Panigrahi who gave a series of performances in different Sabhas in the Odissi style which she herself has made so popular. The excellent vocal support given by her husband, Raghunath, is an asset which few danseuses in the country are lucky to command. In the Music Academy, Raghunath first thrilled the audience for an hour with devotional music of exceptional flavour. He sang three Ashtapadis, a Surdas bhajan, a Tamil song, and an Oriya bhajan in folk style with a depth of feeling that transported the audience.

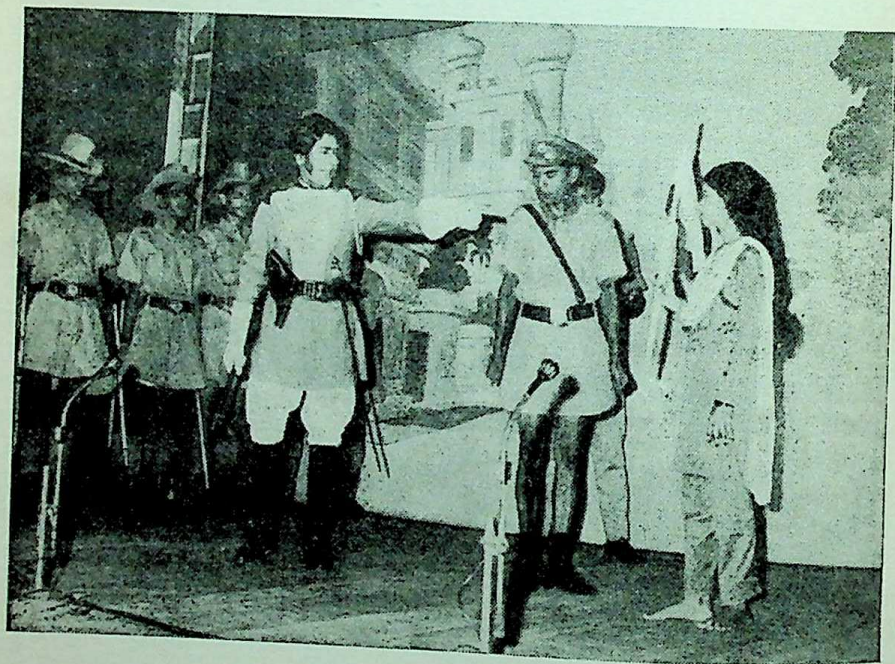
Looking like one of the Konarak sculptures come to life, Samjukta first danced the Mangalacharan and Pallavi and then gave an exquisite portrayal of the Ashtapadi, "Pasyati Disi Disi" sung in Desh by Raghunath. The Sitapaharan scene from Tulsi Ramayan, choreographed in the Odissi style, was another outstanding item. Then came the Dasavatara Ashtapadi, a favourite with Odissi dancers. Guru Kelucharan Mahapatra, the doyen of Odissi dance, conducted the nattuvangam and also played the mridangam.

There were two novel experiments in the realm of dance with varying degrees of success. The first was a Bharata Natyam recital by Chitra Sundaram of Bombay, arranged by Indra

Dhanush, in which Hindustani music was liberally used. This had a mixed reception in tradition-bound Madras. The second was a charming display of dance by Master D.V. Ramana, organised by Kala Dipika at the House of Soviet Culture.

The Stage of Madras

Plays continued to be popular, with several cine stars taking part in them ; and whenever old themes became stale, they were replaced by new ones. *Perumale Satchi* (God alone is the witness) put on the boards by Stage Friends and featuring Sahasranamam, the veteran actor, was engrossing drama. *Sri Krishna Vijayam*, an imaginative and purposeful play, to show that money could not buy peace of mind, was an off-beat theme with Thengai Srinivasan bringing out the full force of the main character. The crisp dialogue, written by Vali, added a new



A scene from Tamil play Amaranin Anai

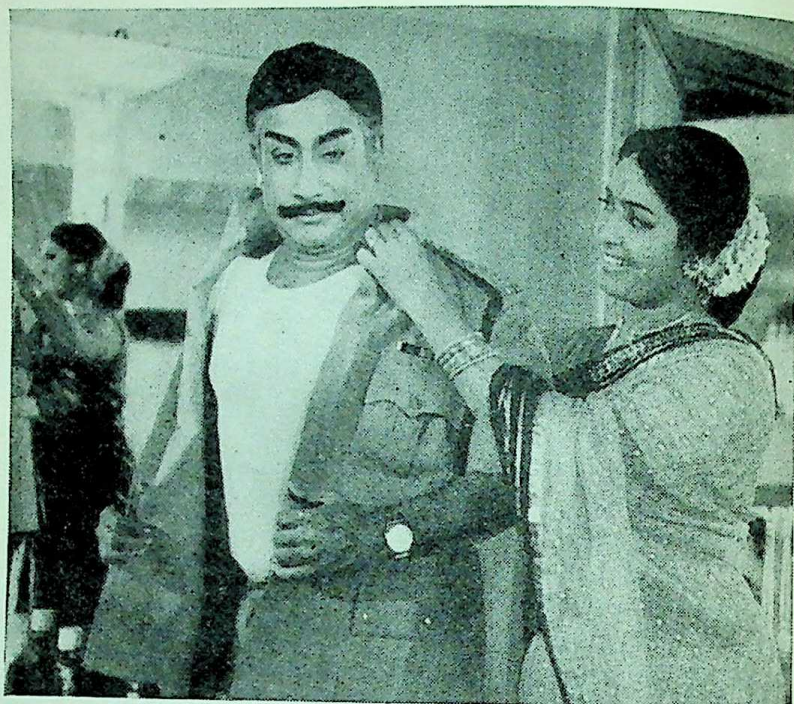
dimension to this play. Kala Nilayam's new play *Oor Vambu* (The gossip of the town) is the stage version of a scintillating comedy written by 'Marina' and serialized recently in the *Ananda Vikatan*, the popular Tamil weekly. Not only women, but also men of the bourgeois devote a generous portion of their leisure to juicy gossip, and in this play, it brings about a near breakdown of a proposed marriage alliance. Purnam Viswanathan carried the palm for acting in this new play.

Amaranin Anai, the Tamil version of the Hindustani play *Shahidon ki pukar* (The call of the martyrs) by P.N. Dhawan, owes its popularity to the powerful impact which the very mention of the Jallianwala Bagh massacre of 1919 makes on the emotions of every Indian. Produced by the Lalitha Kala Nilayam, Southern Railway, the play was staged at the Museum Theatre for the Annual Day Celebrations of the All India Train Controllers Association. A.L. Narasimhan, acting as General Dyer and supported by a host of excellent amateur actors, made the play the envy of professionals.

The United Amateur Artistes added a feather to their cap by staging the 1200th performance of their troupe at the Music Academy auditorium in July, the play presented being *Hare Rama Hare Krishna*.

The Film World

The Institute of Film Acting, sponsored last year by the South Indian Film Chamber of Commerce at Madras is the result of a careful study of eminent film makers in the South and fulfils the longfelt need for a school for acting. Modelled in its essentials on the Film Television Institute of India at Poona, the Institute in Madras offers training in acting in all the four regional languages of the South : Tamil, Telugu, Kannada and Malayalam. The duration of the course is two years during which the trainees are given quite a comprehensive practical education in acting.



Sivaji Ganesan and K. R. Vijaya in Thanga Padakkam

The Childrens Film Society, in collaboration with the Festival Directorate, presented in May a series of highly entertaining children's films of tales of adventure, fairy stories, cartoons, etc., from different countries. Many of them were animated cartoons but there were several pictures in which children had acted in adventures and mystery thrillers for the young.

It is a matter for gratification that the celluloid version of Rajaji's Tamil story "Dikkatra Parvati", produced by Navatarang and featuring Lakshmi and Srikanth, has been adjudged the best Tamil picture and gets the regional award.

Kavungal Sankara Panicker
Soviet Exhibition
House of Soviet Culture

trivandrum

V. T. Induchudan

Kavungal Sankara Panicker

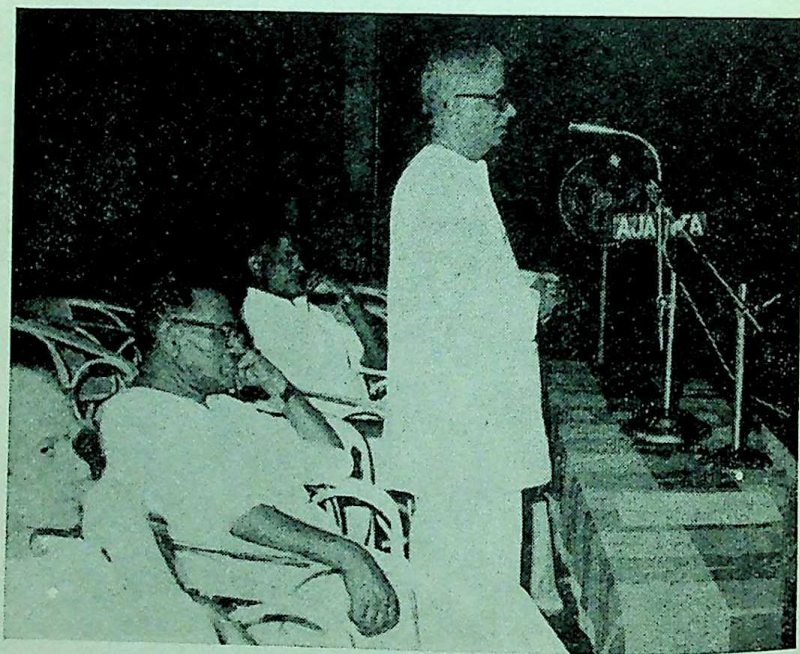
The Birth Centenary of Kavungal Sankara Panicker, one of the most outstanding Kathakali artists, was celebrated on 9th and 10th of August at the Karthika Thirunal Theatre at Trivandrum.

Born in a middle-class family a hundred years ago, the life of Kavungal Sankara Panicker is one of the most fantastic sagas of romance and adventure. Those who have seen him describe Panicker as a handsome personality, fair, tall, with large expressive eyes. His family had traditional ties with art and theatre. Panicker's maternal uncle, Sri Kunchu Krishna Panicker was himself a Kathakali actor and the uncle took great care to teach Kathakali to his nephew at an early age. Even in his teens Sankara Panicker made his entry into the Kathakali stage as a professional and began attracting crowds.

He evidenced a versatile capacity to play all roles, but showed astounding merit in playing the roles of such types as Kathi and Pacha in Kathakali stories. The latter includes heroic characters as the Pandavas in the *Mahabharatha* and in the former is commonly grouped the royal characters with a touch of villainy such a Dhuryodhana, Keechaka, etc., in the *Mahabharatha* and Ravana in the *Ramayana*. As a matter of fact, Sankara Panicker in the role of Keechaka was a masterpiece in those days. Readers may be familiar with the theme of this great drama. Banished from their Kingdom, the Pandavas and their wife Panchali were living in disguise in the royal court

of Viratas, when Keechaka, fascinated with the beauty of Panchali, attempts to make love to her, the entire episode ending with the assassination of Keechaka by Bhima, one of the Pandava heroes.

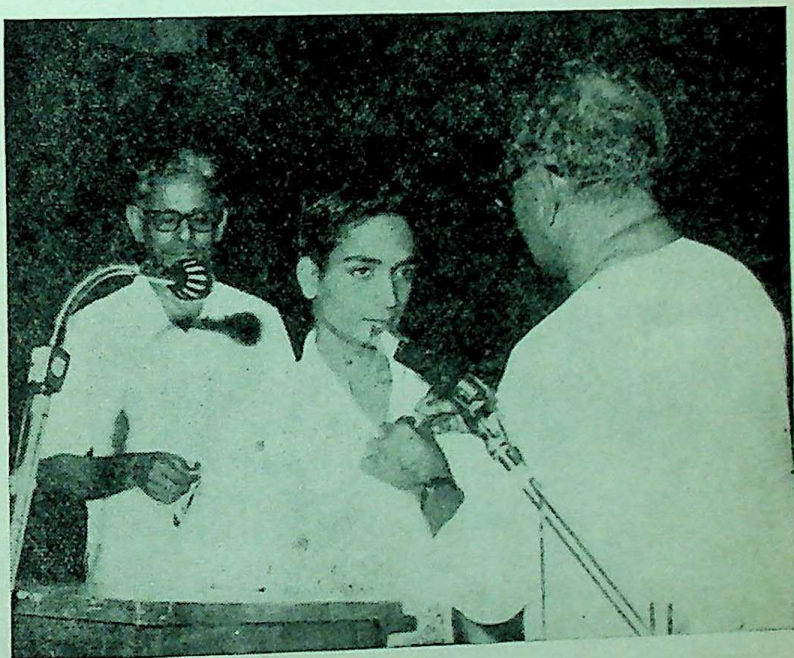
The traditional lay-out of the last scene of this episode is interesting as a very clever piece of stage-craft. Panchali in disguise as Malini tells Keechaka to come to her bed-room in the night; Keechaka, accordingly goes to her bed room, his heart full and his nerves in a state of high tension. When he sits down in the darkness beside the draped human body, which he thinks is his beloved Malini, it is death which greets him, as Bhima jumps out from underneath the bed-sheet and squeezes the breath out of his body. Sankara Panicker used to reproduce the picture of the process of death on the stage in the most realistic manner. Lovers of art all over Kerala, in those days,



Chief Minister Shri C. Achutha Menon inaugurating the Centenary Celebrations

patronised and showered upon him presents and honours. The Maharaja of the erstwhile Cochin State was his permanent patron. The Raja of Chirakkal, in North Kerala, after witnessing one of his performances, presented to him on the spot a Veera Sringhala which signifies a gold chain given to a hero. Sankara Panicker's personal life was not untouched by tragedy. Following his involvement in a scandal, he was ostracised in Cochin State. Panicker later carried on his theatrical activities outside the state and died in 1938 after a short period of illness.

Sri C. Achutha Menon, Hon. Chief Minister of Kerala, who inaugurated the Centenary Celebrations, described the greatness of Sankara Panicker on the stage. The Hon. Chief Minister referred to the scandal Panicker was involved in as one of

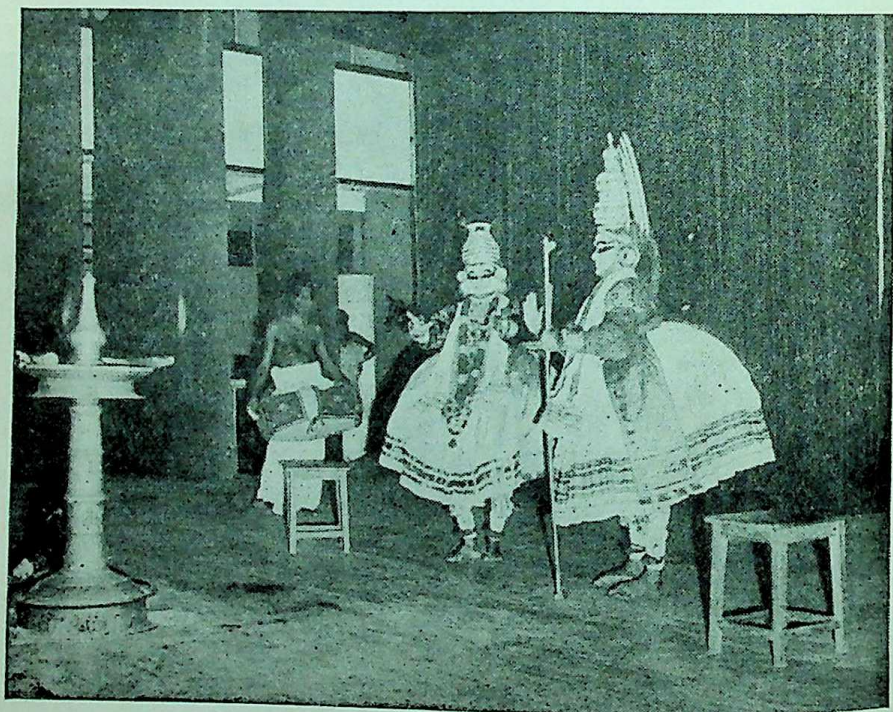


Shri M. N. Govindan Nair giving away a Medal to a student

the most cruel and tragic in the social and cultural history of Kerala.

Sri M.N. Govindan Nair, Hon. Minister for Transport, congratulated the organizers of the Centenary and suggested that similar celebrations may be organised to keep alive the memory of other artists like Kottarakkara Raja (16th century), the father of Kathakali.

The Chief Minister accepted a donation of Rs. 1001/- from the family of Kavungal Sankara Panicker towards a fund to set up an endowment in memory of the great actor. Sri M.N. Govindan Nair gave away two medals to two students of Kathakali who had graduated with first rank from Kerala



Sankaran Kutty Panicker as Krishna in a Bhagavatha story

Kalamandalam. The medals were given from an endowment set up by Mr. A.D. Bolland, an Englishman who loved this art. The recipients of the medals were K.P. Ramachandram and C.M. Balasubramanian.

The Chief Minister then released a Souvenir published by an organisation named Margi which had co-operated with the Kerala Kalamandalam in organising the Centenary. Kerala Kalamandalam is already well-known in India and abroad as a college of classical arts, and needs no introduction. But a word about Margi is necessary. This is a private organisation which specialises in the propagation of classical arts, parti-

cularly the most obscure among them : Margi has devoted quite a lot of time and attention to the study of Kutiyattam, the traditional Sanskrit theatre of Kerala. A concert of old Thevaram hymns organised recently, a programme of Vedic music and similar ventures of Margi, are fields which are rare and novel. The Souvenir which contains specialised studies on Kerala's percussion instruments is a valuable publication.



Mohiniyattam at the Centenary Celebrations

Two seminars were conducted as part of the Centenary Celebrations. The first was on the 'future of classical art' ; and the second was on 'styles in Kathakali'. All through two nights there were dances and Kathakali shows.

A Catalogue of Books

The Kerala Sahitya Akademi is preparing an exhaustive catalogue of Malayalam books. It is a difficult job to collect even the names of books published in Kerala for more than a century, many of which, including those by leading authors, have gone out of print. I just paid a visit to the section and witnessed the gigantic efforts put in by the concerned scholars who are engaged in the work. I may quote one example. *Sallapapura* is a book of verses composed by the late poet Vallathol and published in the last quarter of the 19th century. The book has been out of print for quite a long time and not even one copy was available. Sri V. Unnikrishnan Nair, the biographer of Vallathol, has just made a brief reference to it, saying this was the first work of Vallathol but that he has not seen the book. The compilers of the catalogue have now discovered that just one copy of the book is in the British Museum Library of U.K.

Soviet Exhibition

Sri K. Karunakaran, Kerala's Minister for Home, inaugurated an exhibition of Soviet photographs and films in the House of Soviet Culture on the evening of 8th August. Sri K.M. Kannampilly welcomed the guests and Sri M.K. Kumaran presided. Sri Karunakaran in his address spoke about the importance of the friendship between India and the U.S.S.R. After the meeting the guests went round to see the exhibits. Two of them attracted me, and these were pictures of Russian ballet of *Ramayana* and Tagore's *Chithrangada*. Art and culture needs no passports and visas. They know no boundaries.

House of Soviet Culture

The House of Soviet Culture which was inaugurated on the 19th of April, 1972 by Shri C. Achutha Menon, Kerala Chief Minister, is an active institution. On 22nd April 1974 Shri C. Achutha Menon, Kerala's Chief Minister, inaugurated the functioning of the various departments of the House of Soviet Culture and opened the Exhibition of Drawings and Sketches of Lenin by contemporary artists during his life time. Dr. Vil. K. Boldyrev, Minister Counsellor, USSR Embassy spoke, on the occasion.

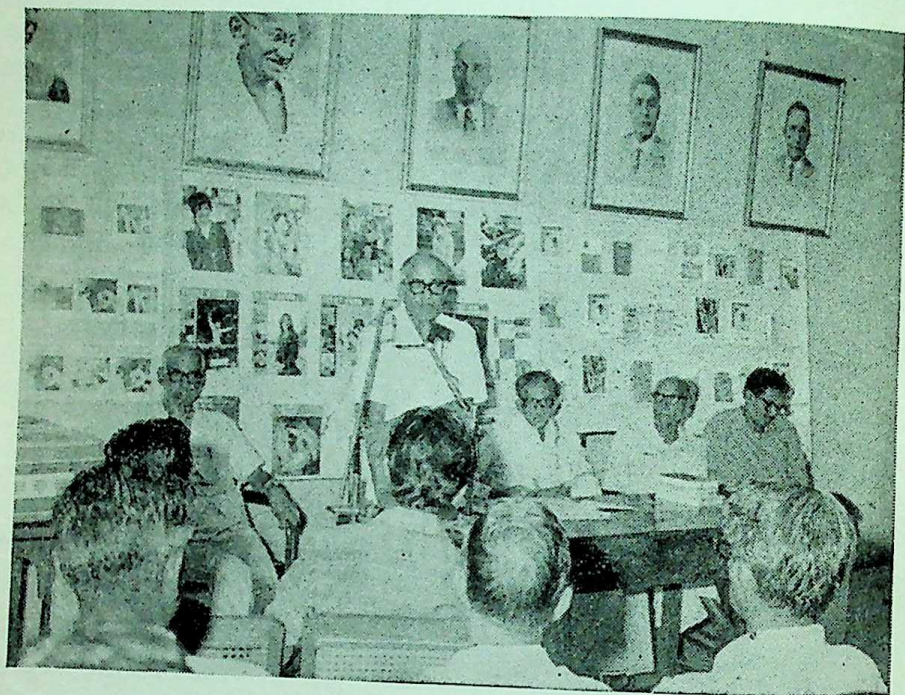
On 4th May 1974 a talk was held on "Patrice Lumumba Friendship University". Mr. Alexei I. Kathanov, Lecturer in Russian, House of Soviet Culture, addressed the gathering. Prof. E.I. George, Head of the Department of Psychology, University of Kerala, presided over the function.

On 18th May 1974 Dr. P. Rajendran Nair, Reader in Geology, University of Kerala, spoke on the "University Education in USSR" and Shri A. Sreedhara Menon, Registrar, University of Kerala, presided.

On 28th May 1974 H.E. Herbert Gischer, Ambassador Extraordinary and Plenipotentiary of the German Democratic Republic, inaugurated the Exhibition of photographs on "Modern Architecture in the Soviet Union". Dr. Yurlov, Counsellor and Head of the Cultural Department, Embassy of the USSR, New Delhi, spoke on the occasion on "Co-operation between USSR and India". Shri M.N. Govindan Nair, Kerala's Minister for Transport and Electricity, presided.

On 25th June 1974 Shri T.K. Divakaran, Minister for Works, Kerala, inaugurated the Exhibition entitled "Galaxy of Soviet Writers"—a collection of portraits of outstanding writers in the Soviet union from the 19th century, and an exposition of Malayalam Translations of Russian literary works. Shri P.T. Bhaskara Panicker presided.

On 29th June 1974 a Symposium was held on the "Influence of Russian Writers on Malayalam Literature" under the Chairmanship of Shri N.V. Krishna Warriar, Director of the



Shri N. V. Krishna Warriar at the House of Soviet Culture

Language Institute. Prof. S. Guptan Nair, Shri P. Kesava Dev and Dr. Puthusseri Ramachandran spoke on the occasion on Literary Trends and Criticism, Fiction and Poetry, respectively.

On 6th July 1974 a talk was held on "Public Health Arrangements in the Soviet Union". Dr. Nikolay Balanin, Microbiologist from the U.N., spoke on the subject. Dr. Susan George, Superintendent and Professor of Obstetrics and Gynaecology, SAT Hospital, Trivandrum, presided.

On 27th July, 1974 an Exhibition on "Collective Farms" was opened. It lasted for a week. Sri Kannampilly, who is the moving spirit behind these functions, deserves all congratulations.

Training in Theatre
Research in Folklore
Towards Self-Sufficiency
Puppet Show with a Purpose
Theatre, Tulasi, Handicrafts
Carpet Weaving, Kamini Kaushal
Seminar on Theatre Craft
Italian Award for Jai Krishna

varanasi

Lallanji Gopal

A large number of programmes concerned themselves with folk culture ; a number of programmes used the medium of art for projecting and propagating certain aspects of folk culture. Art, thus, is made to acquire more social relevance. Along with it, one can see a clear effort to popularise art and to increase the extent of popular participation in it. Art is not to remain a preserve or concern of a select few; larger and larger numbers of people have begun to appreciate it and to be aware of its wide scope and possibilities.

Training in Theatre

Kala Kunj, a dramatic association, has started a centre for training in drama and has resolved to publish a monthly magazine devoted to the cause of drama. This venture aims at arousing popular interest in theatre and sustaining it by giving it a sound base.

Research in Folklore

The Research Institute for Folklore (Likavarta Shodh Sansthan) organised camps at different places in the neighbouring areas, attended by young writers, journalists and social workers. The seminars arranged at these camps covered a wide range of problems connected with the life of the aboriginal and

hill people. They also studied at first hand the folk culture of these places. The camps underlined the urgent need to preserve their culture and remedy some of the problems affecting them.

Towards Self-Sufficiency

The Directorate for Advertising and Visual Publicity under the Central Ministry of Information and Broadcasting organised at the Town Hall an exhibition of the theme : "India's march to self sufficiency". It contained about 300 pictures, models, charts, etc., through which the struggle for independence from 1857 to 1947 was surveyed as also the progress achieved after independence in the spheres of scientific research, agriculture, electricity, irrigation, industries, minerals, education, etc.

Puppet Show with a Purpose

The Union Bank of India arranged an interesting puppet show for both rural and urban audiences. It was in the form of a drama *Apna dhandha apne hath* (Our crafts in our hands). The puppet show was presented by Mohanlal & Party of Nagaur district in Rajasthan. In the new role the banks are expected to play, there are several schemes of helping people help themselves. Through this drama the Bank advertised how it advances loans to small businessmen, small industries and agricultural development work. The show was arranged in Varanasi, Ghazipur and other districts of eastern U.P.

Theatre

The much advertised Urdu drama *Adarak Ke Panje* was arranged by the International Art Academy. The theme is connected with family planning programme. The central figure in the drama is a father with eight children. The pitiable plight of the poor family is brought out very vividly. Besides the funny situations created in the drama, it is packed with

humorous dialogues which send the audience into peels of laughter. The credit for the success of the drama should rightly go to Shri Babban Khan, who has not only authored and directed the play, but also plays the part of the poor father.

Tulasi

Among the Tulasi Jayanti celebrations organised by different literary and cultural organizations those of the Akhada Goswami Tulasidas lasted for a fortnight and deserve a special reference. The order of the Mahants of the Akhada is traced back to Tulasi himself. The Tulasi Mandir (as distinct from the modern Tulasi Manas Mandir) was the venue of the celebrations: it is situated on the banks of the Ganga near Assi. It has a hallowed association with Tulasi who composed his immortal literary masterpieces *Ramcharit Manas*, *Vinay Patrika*, *Gitavali*, *Kavitavali* (including *Hanuman Bahuk*), *Dohavali*, etc.,



Shri K. L. Shrimali inaugurating Tulasi Jayanti Celebrations

in this temple. The ground floor of the three-storeyed building has the image of Hanuman before which Tulasi composed his writings. Other special attractions of the temple are an old painting of Tulasi (an authentic copy made by Ram Prasad, an

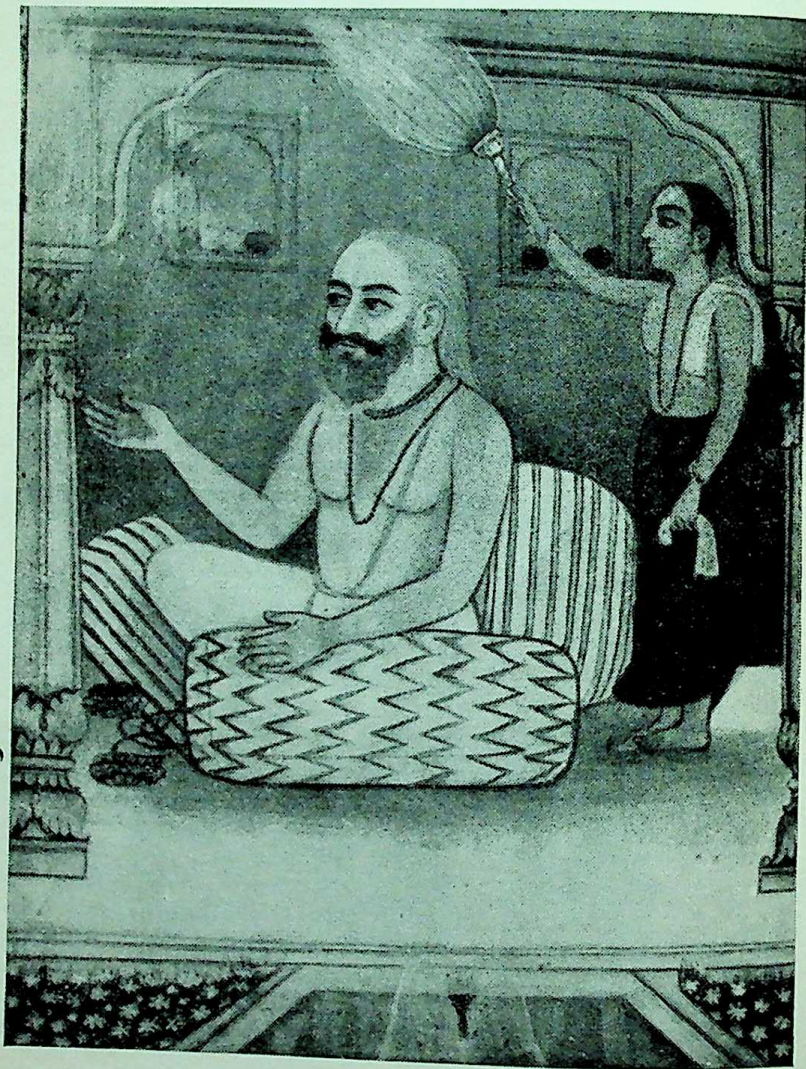


Image of Tulasi in Tulasi Mandir

eminent painter of Varanasi) is on display ; the fore part of a boat used by Tulasi is also on display ; the devotees have been carrying back its pieces as sacred souvenirs ; two manuscripts of the *Manas* and Tulasi's *padula* (footwear) ; his traditional *gaddi* (seat) is kept on the second floor. Inaugurating the Jayanti celebrations, Dr. K.L. Shrimali, the Vice-Chancellor of the Banaras Hindu University, pointed out that the *Manas* incorporates all the elements of Indian culture in a harmonious manner. It is not the monopoly of any one race, religion or individual, but is meant for the human race, as a whole. The *Manas* is a monumental work of everlasting value ; its relevance for any period cannot be belittled. The programmes included talks on the life and literature of Tulasi by eminent scholars, religious leaders and thinkers, a symposium of traditional authorities (reciters and commentators) on the *Manas*, a seminar of students and student leaders and a Kavi Sammelan (a gathering of poets).

Handicrafts

There has been ample indication of the concern of the State for the welfare of the traditional crafts and industries of the area. Efforts have been made to enforce effectively the policy of encouraging handicrafts. It was with this end in view that Sri H.N. Bahuguna, the Chief Minister of the State, addressing a meeting of the representatives of various organisations urged them to come forward in a big way to boost the handicrafts industry so that it may regain something of its past prestige and glory ; he pointed out that these traditional crafts were the only source of livelihood for lakhs of people in the state and that, given appropriate financial assistance and training facilities, they could even earn foreign exchange to the tune of Rs. 150 crores annually which would go a long way towards stabilising the economy.

The U.P. Government has established two corporations to protect the interest of manufacturers of brass and leather goods. The mechanised production of objects of daily use tends to

have a monotonous uniformity. But now there has been a change in mental attitudes. Even ordinary and insignificant objects are expected to serve an utilitarian purpose while possessing at the same time an artistic appeal. Two centres where brass handicrafts are "manufactured" are in Moradabad and Varanasi, whereas the leather works are in Agra and Kanpur. It is hoped that the traditional skill in these handicrafts will be protected, preserved and further augmented by the new corporations.

Carpet Weaving

At the annual meeting of the All India Union of Carpet Manufacturers, held at Bhadoi, its General Secretary, Sri Raja Ram Gupta, put forth a training scheme involving an annual expenditure of twenty lakhs of rupees ; through this training the carpet weavers of the area will weave finer textures like those of Kashmir and are expected to enhance their income three times over. He pointed out that such carpets are much in demand in the international market.

Kamini Kaushal

Kamini Kaushal, the star of the silver screen, was the chief guest at the Rotary function when the new office holders assumed charge. She spoke with great warmth and feeling on the occasion.

Seminar on Theatre Craft

The Kala Parishad organised a seminar on Theatre and Drama under the auspices of the D.L.W. Cultural Association. Whereas several participants emphasised its role as a powerful medium for entertainment, Sri Ramashray, the Secretary of the Parishad, put forth the view that in acting, the artiste or player projects the image of society as he experiences it. Another speaker brought out the importance of the audience for the success of a dramatic performance. One of the participants



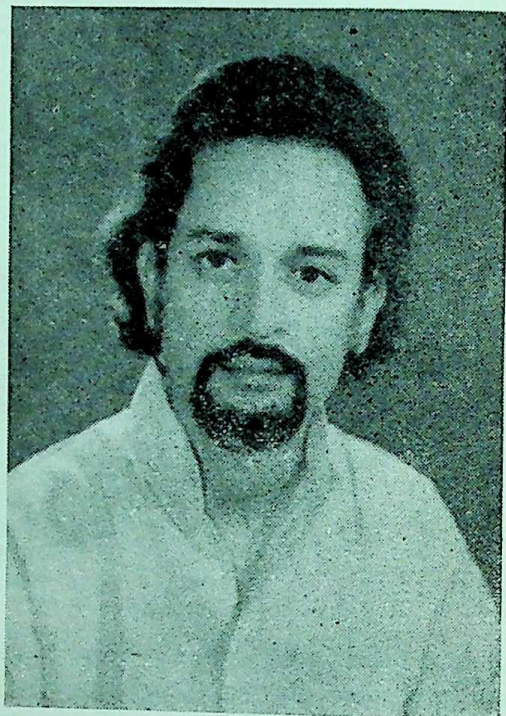
Kamini Kaushal

likened the stage to a school where every artiste must take full and proper lessons. Sri B. Banerji was of the opinion that unity can be infused in society through this medium. In his presidential remarks Dr. R.J. Sharma said that drama and stage present life and society in their true form ; the power which they possess is not enjoyed by any form of literature. He made a reference to the development of the stage and its problems in India and other countries.

Italian Award for Jai Krishna

Shri Jai Krishna, a Lucknow artist, has been awarded Gold Medal in the IVth International Biennale of Graphic Art, held at Florence (Italy). He is working as a lecturer in Graphic Art in the Government College of Arts and Crafts, Lucknow,

and is a member of the General Council, Executive Board and Finance Committee of the State Lalit Kala Akademi, Uttar Pradesh.



Jai Krishna

Sri Jai Krishna was born at Amroha (1941). He passed his Diploma in Fine Arts from the Govt. College of Arts and Crafts, Lucknow. He studied painting under Sri Sudhir Rajan Khastgir; he specialised in Graphics with Somnath Hore at Delhi College of Art. He has also worked with Paul Lingren at the Smithsonian Printmaking Workshop, New Delhi, and with Bartolmew dos Santos at the Slade School of Fine Art, London. A recipient of several coveted medals and awards, he has had one-man-shows in Lucknow, New Delhi and Bombay, and has participated in various international exhibitions. He has been a

teacher of print-making for almost a decade, experimenting regularly with various mediums of painting and printmaking. He also designed an etching press and established a Graphic Workshop at Lucknow for the U.P. State Lalit Kala Akademi and supervised the workshop for some time.

ICCR News

JULY 1974

Sponsored Individual Visits Abroad

The Council sponsored the visit of Shri Debu Choudhury, the well-known sitar player, to Perth to enable him to attend the International Seminar on Music Education. Shri Choudhury also visited Sydney from where the Australian Elizabethan Trust arranged for him to visit various University towns to give lecture demonstrations.

Individual Visits to India

When Professor Sharfuddin, expert in Mathematical Science, Institute for Advancement of Science & Technological Training, Dacca, who was on an official visit to India under the Indo-Bangladesh Cultural Exchange Programme, arrived here accompanied by his wife, the Council agreed to assist the U.G.C. by giving a travel grant to cover the cost of Mrs. Sharfuddin's passage from Dacca to New Delhi.

Delegations

Under the Cultural Exchange Programme, the Council sent an 11-member delegation of performing artistes to Kabul for a week in connection with the celebrations of the first Anniversary of the establishment of the Republic of Afghanistan. The delegation consisted of Shrimati Shanno Khurana, the famous vocalist; Pandit Shiv Kumar Sharma, santoor player, and Kumari Sumitra Mitra, a budding Kathak dancer, and their accompanists. This was the first time, the Santoor was introduced to Afghanistan and it was a great success.

Exhibitions

The Council purchased and sent wall hangings, paintings, reproductions of paintings and other items to be displayed along with an exhibition of books to be held in Santiago, Chile.

Lectures

The Council in collaboration with the India International Centre and the League of Arab States Mission in India organised two lectures by Dr. M.M. Siddiqi, Senior Lecturer, Department of Philosophy, Omdurman Islamic University, Sudan, on "Arab Contribution to Philosophy and Science" and "Arab Contribution to Civilization".

Receptions

The Council arranged a farewell luncheon on 10th July, 1974 for Shri S. K. Singh, Joint Secretary (External Publicity) and Shri Saad Hashmi, Joint Secretary (Coordination) in the Ministry of External Affairs, who were closely connected with the Council's activities. Journalists, artists and diplomats were invited to the luncheon.

Essay Competition

Prizes in the form of Indian handicrafts and books were despatched to the Indian Missions in the following countries to be given away as prizes to the winners of the Essay Competitions on subjects relating to India :

- | | | |
|---------------|--------------|-------------|
| 1. Australia | 4. Mexico | 7. Thailand |
| 2. Bangladesh | 5. Mauritius | 8. Turkey |
| 3. Bhutan | 6. Sikkim | |

Student Activities

At a request from the Lok Sabha the Council arranged a tea party for Fijian students on 23rd July, 1974 to enable them to meet the Minister Mr. Ratu Josaia Tavaqia. Unfortunately,

the chief guest did not arrive as scheduled. Instead of cancelling the arrangements the occasion was used to present to Shri Ashwini Kumar of Fiji the Third Prize of the ICCR Essay Competition for foreign students in India for the year 1973-74.

Ninety-two foreign students were received and seen off to their respective destinations by the Council's representatives in Delhi, Bombay, Calcutta and Madras. Some of the students were presented with a set of books on India including Jawaharlal Nehru's works and *Studying in India*.

A total number of 514 railway travel concessions were issued and general assistance accorded to foreign students in Delhi, Bombay, Calcutta and Madras.

A large number of foreign students visited Council's Head Office and Regional Offices and were given necessary assistance and guidance. Also scholars under the various schemes of Government of India were paid their scholarships etc., by the Council's Head Office and Regional Offices on behalf of the various departments concerned.

Orientation Courses

The Council arranged a brief Orientation Programme, consisting of talks on 'Indian Sculptures with Special Reference to Medieval and Modern Architecture' and 'Artistic Traditions of India' for the benefit of the visiting 80-member delegation of the Commonwealth Institute, London. The visitors were also given an opportunity to see Indian classical/folk dances presented by Shrimati Maya Rao, Director, Natya Institute of Choreography, New Delhi and her students. The programme was very much appreciated by the delegation.

The Council organised an Orientation Course from July 2 to 15, 1974 for 20 scholars from South California, U.S.A. A series of lectures were given by Shri Vijaya P. Gupta, Programme Officer ICCR, and Shri M.J. Das, Programme Officer ICCR, to introduce to the scholars various aspects of Indian

life, society and religions and the effect of modernisation on the Indian social structure. They were also taken to various historical monuments, religious centres and various families belonging to different faiths and social strata to enable them to have a better understanding of India of today.

REGIONAL ACTIVITIES

Bombay

An exhibition of Hungarian Folk Arts was arranged from 1st July to 7th July, 1974, in the Coomaraswamy Hall. After the inauguration by Professor M. S. Satwalekar, there was a talk on various forms of folk arts in Hungary by Mr. J. Szabo, Cultural Attache of the Hungarian Embassy, New Delhi. The Exhibition drew a large number of appreciative people.

Mr. E.H. Edun, Education Officer, Government of Mauritius, arrived in Bombay on July 20, 1974 and left for Delhi on July 23, 1974. He was received on arrival and assisted in meeting people and visiting institutions engaged in the teaching of Urdu.

The Regional Representative met the Vice-Chancellor and Foreign Students Advisor of Bombay University to seek their help and cooperation in the Council's work. Contacts were also established with Dr. Narayana Menon and Mr. J. J. Bhabha of the National Centre for the Performing Arts.

Shri Sant Bux Singh, Member of Parliament and Member of the Council's Governing Body, was in Bombay and was assisted by the office.

Trainee Military Officers from Shri Lanka and Sudan were received and assisted on their onward journey to their respective training centres. Each trainee was presented with a set of books on India.

Ten students were assisted in securing accommodation at hostels/lodging houses. In addition, usual assistance and

guidance were given to various foreign students who approached the Council.

Travel arrangements were made for Pandit Shiv Kumar Sharma, the santoor player from Bombay to Delhi to enable him to join the celebrations of the First Anniversary of the establishment of the Republic of Afghanistan.

Calcutta

On the occasion of the Foundation Day Celebration of the Chayanat Cultural Society, Dacca, classical singer Shrimati Meera Banerjee and Shri Prasun Banerjee were sent to Bangladesh for about a week. The artistes gave three recitals which were highly appreciated by the press and public. The Director-General of Bangladesh Radio arranged a reception in honour of the artistes; this was followed by a concert by the Indian artistes which was recorded.

Travel arrangements were made for Kumari Sumitra Mitra, Kathak dancer from Calcutta to Delhi to enable her to join the official delegation sent to Kabul for a week in connection with the celebrations of the First Anniversary of the establishment of the Republic of Afghanistan.

Shri Zargham Haider, Regional Representative, Calcutta attended the monthly Lions Metropolitan Club meeting and gave a talk on "Role of Voluntary Organisations in the Well-fare Activities for Foreign Students".

Madras

In connection with the compilation of the National Register of Foreign Students, various educational institutions in the southern region have been approached to provide lists of foreign students studying in these institutions.

Assistance was accorded to various Overseas Students Associations and newly arrived students.

AFRICA SECTION

Mr. Enayat Husain Edun, Education Officer, Government of Mauritius, who is also the Secretary of National Urdu Institute, Mauritius, arrived in Delhi on 24th July, 1974. Mr. Edun is on an unofficial visit to India to collect material for his Institute. The Council assisted him in meeting the Vice-Chancellor, Jamia Millia; Chairman, Urdu Taraqqi Board; Secretary, Ghalib Academy; Professors of the Universities of Delhi and Aligarh, and people connected with various Urdu Institutions.

Photographic material on Africa was supplied by the Council to the South African National Congress for an exhibition on the occasion of Africa Day organised by them at Gandhi Memorial Hall.

Africa Section Library

Books, reports, and periodicals were received from a number of institutions and African diplomatic missions in Delhi.

Many visitors and students from Africa utilised the services of the Africa Section Library. Queries on Africa were answered by the Section.

Presentation of Books

Books on Indian languages and religion were despatched to Indonesia for presentation to Mrs. Satyawati Subiman, Director of Archaeology, Indonesia.

Photostat copies of articles and Speeches of Jawaharlal Nehru (four volumes) were sent to our Mission in Bulgaria as a gift to Dr. Kanev on behalf of the Government of India.

Gulistan by Acharya Dharmendra was despatched to our Mission in Nepal for presentation to Dr. Bakshi, a Sanskrit scholar.

NCERT (National Council for Educational Research and Training) text-books on pure sciences and English were sent to our Mission in Shri Lanka for onward transmission to the Maldives Government on behalf of the Government of India.

Twenty copies of *Politics in India* were despatched to our Mission in Tanzania as a gift from the Government of India to the University of Dar-es-Salaam, Tanzania.

FOREIGN CULTURAL CENTRES IN INDIA

House of Soviet Culture, Trivandrum

The exhibition of portraits "Gallaxy of Russian Writers" was continued at the House of Soviet Culture till the 6th of July. About seventeen films were screened during the month of July, 1974.

A Photographic Exhibition on "Collective Farms" was held at the Centre on 22nd of July, 1974.

Shri K. M. Kannampilly, Director, House of Soviet Culture, Trivandrum, visited Delhi for consultations and had talks with the officials of the Council and the USSR Embassy.

INDIAN CULTURAL CENTRES ABROAD

FIJI

The Indian Cultural Centre in Suva organised on 12th June a special cultural evening exclusively for ladies. The artistes of the Centre presented dance and music numbers. The programme was attended by about 500 guests representing the Diplomatic Corps, Radio, Press, Girls' Schools and almost all the ladies' voluntary associations in Suva.

On 13th June, the Director of the Cultural Centre participated in a panel discussion on "The Place of Cultural Education in Schools", organised by Radio Fiji.

The Cultural Centre organised a meeting on Kabir on 22nd June to celebrate his birth anniversary. About a hundred strong audience took active part in discussions. The programme also included lectures, recitals of poems and songs on the life and works of Kabir as a poet and social reformer.

The Director of the Centre participated in the Pacific Islands News Association Conference as a delegate from 24th June to 28th June. The Centre also organised a special cultural evening at its auditorium in honour of the delegates on 28th June.

The Cultural Centre organised an informal meeting at the University of the South Pacific on 26th June in an attempt to form an Indo-Pacific Friendship Association.

Regular activities such as classes, the library, film evenings and so on continued as usual.

GUYANA

The dance teachers of the Indian Cultural Centre, Georgetown, trained 30 girls from Bishop's Girls School for a performance of folk dances in the programme presented by Madam Lavinia Williams on 1st June, 1974, before a capacity crowd of 10,000 people.

On 6th June, 1974, Shri Pratap Pawar and Shrimati Priya Pawar, the two dance teachers, presented a three-hour dance programme at Queen's College auditorium along with Miss Sara Yarborough, one of the best modern dancers from U.S.A. The programme highlighted the combination of Modern Ballet with traditional Indian dance style showing the West and East meeting on the purely artistic and aesthetic level. The programme was a tremendous success.

The dance teachers of the Cultural Centre along with Mrs. Sara Yarborough gave three performances in the rural areas of Guyana. On 5th June, 1974, they performed at Monarch

Cinema on the West Coast, on 7th at Strand Cinema, New Amsterdam and on 9th at Rajmahal Cinema, Canje.

On 19th June, 1974, the Indian Cultural Centre organised a cultural evening at Queen's College on behalf of the Indian High Commission to raise funds for the Burnham India Scholarship. The Minister for Information and Culture, Miss Shirley Field-Ridley, was present at the programme on behalf of Prime Minister of Guyana. A large number of diplomats and Ministers were also present on the occasion. The programme included a 25-minute programme from the Prakash Band of Guyana; and half-hour pageant of Indian costumes and Saraswati Vandana, both directed by Shri V. S. Deshpande, Vocal Music Teacher of the Centre.

General Assistance

The following persons who called at Azad Bhavan were given advice and assistance with regards to cultural programmes, studies etc :

1. Dr. M. Nainar, Assistant Professor of Arabic, Jawaharlal Nehru University.
2. Shri P. Suppiah, Singapore.
3. Shrimati Maya Rao, Director, National Institute of Choreography, New Delhi.
4. Swami Prem Vedant (Jan Dalsgaard Hansen), Musician from Denmark.
5. Shri G.S. Lele, Ministry of External Affairs (on posting to High Commission of India, Kuala Lumpur).

AUGUST 1974

Sponsored Individual Visits Abroad

The Council gave a travel grant to Professor V.V. Sadagopan of the Delhi University who was invited by the organisers of

the 11th International Conference of the International Society for Music Education to Perth for a period of seven days.

The Council sponsored the visit of Dr. Vishal Singh, Associate Professor in the Centre for South, South East and Central Asian Studies in the School of International Studies of the Jawaharlal Nehru University, to Jogjakarta, to represent India at the Sixth Congress of the International Association of Historians of Asia from August 26 to 30, 1974. This was the first major conference held in Indonesia where historians from all over the academic world met with their Indonesian counterparts. Dr. Vishal Singh, a noted authority in his field, presented a paper on "Neutralisation of South East Asia".

Delegations

An 11-member delegation consisting of Shrimati Vijayanti-mala Bali and party were sent to Nepal in connection with Independence Day celebrations.

The Council in collaboration with the Department of Culture, assisted the Indian Embassy in Denmark in their India Week and Indian Independence Day celebrations by arranging to send Shrimati Tara Raj Kumar from London to Denmark for giving dance performances in Copenhagen.

Receptions

In connection with the Triennale which is being organised by the Lalit Kala Akademi, the Council arranged a get-together of some of the members of the Organising Committee and the Diplomatic representatives of countries which are likely to participate in the forthcoming Triennale.

Smt. Kochar, Secretary ICCR, gave a farewell luncheon for Dr. Hazlett, Counsellor (Culture), U.S. Embassy.

Centres/Chairs of Indian Studies Abroad

Dr. H.S. Kotiyal, ICCR Visiting Associate Professor of

Indian Studies at the American University of Beirut, Lebanon, returned to India on completion of his tenure.

Dr. Indu Sekhar, Council's Visiting Professor of Indian Studies, Chiangmai University, Thailand visited the Universities of Chulalongkorn and Mahidol in Bangkok to give lectures on 'Sanskrit Drama', 'Dramatics in India' and 'Religion and Philosophy'.

Essay Competitions

Indian handicrafts and books were despatched to the Indian Missions in Ethiopia, Kenya and U.S.A. to be given away as prizes to the winners of the Essay Competitions on subjects relating to India.

Student Activities

The Council's representatives in Delhi, Bombay, Calcutta and Madras received and saw off 141 students and scholars on their arrival and departure to their respective destinations.

A total number of 266 railway travel concessions were issued to foreign students in Delhi, Bombay, Calcutta and Madras.

The foreign students who visited the Council's Head Office and Regional Offices were given necessary assistance and guidance. A large number of scholars under the various schemes of Government of India were paid their scholarships by the Council's Head Office and Regional Offices on behalf of the various departments concerned. Quite many students were assisted for accommodation in hostels, etc.

Assistance was rendered to the Fiji students to hold an inaugural function of the Indo-Fiji Cultural Society at Azad Bhavan. The inaugural address was given by Shri D.P. Yadav, Deputy Education Minister. Smt. S. Kochar, Secretary, ICCR and Shri B. P. Singh, Hindi Officer of the Ministry of External Affairs, also spoke on the occasion. This was followed by a cultural programme.

Nine North Vietnamese students, who have completed their one-year English Language Course at the Jawaharlal Nehru University were given a farewell party at Azad Bhavan. It was attended by students, Jawaharlal Nehru University Professors and diplomats from the North Vietnamese Embassy. Speeches were exchanged by the Vietnamese. Souvenirs were also given to the departing students.

Orientation Course

The Council organised an Orientation Course for Indian students going to USSR for further studies. Lectures were delivered on subjects such as Changes since Independence, Cultural Heritage, Indian Foreign Policy and Life in the Soviet Union by Smt. S. Kochar, Secretary, ICCR and Deputy Secretary, Shri Thambi Srinivasan. A set of books consisting of *India Since Independence*, *Towards Understanding India*, *Discovery of India* and *Facts about India* was presented to each student.

The Council arranged a week-long Orientation Programme for 18 Probationers of the Indian Foreign Service (1973 batch). Talks/discussions were held on Culture and History of India, Indian Paintings, Arts and Sculptures. Lecture cum-demonstrations of Indian classical and folk dances and music were also included in the programme. The lectures were given by Dr. (Mrs.) Kapila Vatsyayan, Prof. R. C. Pandeya, Prof. Mohd. Amin, Dr. P. Machwe, Dr. B. C. Deva, Dr. I. D. Mathur, Shri H. R. Luthra, Miss Jaya Appasamy, Smt. Maya Rao and Shri Thambi Srinivasan.

An Orientation Programme was also held for a week for 23 Indian scholars going abroad. Talks were delivered by eminent Professors on science, economics, history, political science, and foreign policy. There was also a lecture-cum-demonstration on Indian music and dance. A sight-seeing trip around Delhi was also arranged. The lectures were given by Prof. B. D. Nag Choudhuri, Prof. Mohd. Amin, Prof. Frank Thakurdas, Dr. G.K. Arora, Dr. T. K. Oomen, Dr. B. C. Deva, Dr. I. D. Mathur,

Dr. P. Machwe, Prof. A. M. Khusro, Shri H. R. Luthra, Smt. Maya Rao, Smt. S. Kochar and Shri Thambi Srinivasan.

REGIONAL ACTIVITIES

Bombay

Arrangements were made for the travel of Vijayantimala Bali and party to Delhi to enable them participate in India's Independence Day Celebrations in Nepal.

Help was rendered to Jaycees (Bombay Harbour Branch) in organising International Night on 30th August. A few Foreign Students Associations participated and presented cultural items.

An introduction course was arranged for newly arrived overseas students.

Calcutta

The Regional Office made all the necessary travel arrangements for a 16-member cultural delegation from West Bengal State Government Folk Entertainment Section to go to Sikkim on the occasion of India's Independence Day Celebrations. The troupe was led by Shri A. K. Mitra, Deputy Director of Information, Government of West Bengal.

The Council organised a social get-together for foreign students and Indian families at the Air Crew Club. It was attended by about 300 students from different countries. Shri D.K. Guha, Commissioner and Secretary, Department of Education, addressed the gathering and gave away prizes to the winners of the Table Tennis Tournament. The Regional Representative gave a brief outline of the forthcoming activities of the Council for the year 1974-75.

Independence Day was celebrated at the International Students House, on the morning of 15th August.

Passes were arranged for foreign students to enable them to attend the following functions :

a) International Film Festival organised by the Rotary club of Calcutta.

b) "Nupur Sandhya"—an evening of Indian classical and folk dances organised by "Chitralkha", a cultural organisation at the Birla Academy of Art and Culture, on August 17, 1974.

c) A meeting organised by the West Bengal United Nations Association for a discussion on the Idea of a Coomaraswamy Academy on the occasion of the birth anniversary of Dr. Ananda K. Coomaraswamy, at the U.S.I.S. Auditorium on August 22, 1974.

d) Dance-drama based on Tagore's *Kalmrigaya* and *Chitrangada* presented by Uday Shankar India Culture Centre on August 23, 1974.

Madras

The Regional Office held a Reception for foreign students on 15th August, 1974 to celebrate Independence Day at the International Centre lawn. Shri N. D. Sundravadevelu, Vice-Chancellor, University of Madras, addressed the students. He later awarded Trophies to the winners of the ICCR Football Tournament for Foreign Students held in March, 1974.

The Overseas Students Association held two meetings on 28th July and 25th August. Shri K. V. Ramanathan, Acting Regional Representative addressed the students. He was also invited by the All-India Malaysian Students Association at their inaugural and orientation meeting on 28th July to address the students.

AFRICA SECTION (*Library*)

A few African Students as well as some Indian scholars utilised the services of the Africa Section Library.

Queries on Congo and Ghana were answered by the Section

High Commission of Mauritius donated the book—*The Island of Mauritius* to the Library.

Presentation of Books

i) Books on Mahatma Gandhi, Vinoba Bhave and Sarvodaya Movement have been sent as gift to the John XXIII Peace Lab in Malta on behalf of the Government of India.

Two sets of books on India have been sent to our Mission in Tanzania for presentation to the Teachers' Training College and Kibukoni College, Tanzania.

One set of Selected Works of Jawaharlal Nehru was sent to the Philippines for presentation to the Mindanao State University.

Books on Tagore, Gandhi, Radhakrishnan and Nehru were sent to the Youth Social Movement Library, Guyana, as a gift on behalf of the Government of India.

Books on sociology were sent to our Mission in Fiji for presentation to the University of South Pacific.

A set of books on Indology and a set of 20 musical scores in Hindi were despatched to our Mission in Poland for presentation to the Department of Indology, University of Krakow.

Five hundred periodicals and newspapers were despatched to the Indian Cultural Centres in Fiji, Guyana and San Francisco.

Library

Mr. J. Bosset wrote a book on *India: Land, People and Culture* with the help of material provided by the ICCR Library.

One hundred and thirty-eight books including a few received from Japan, Thailand and UNESCO were added to the Library.

A number of leading journals were received on gratis and

exchange basis from Australia, Burma, Cuba, Iraq, Japan, Kuwait, Poland, Uganda and UNESCO.

The Library was visited by about 150 people (amongst them were a group of scholars from U.S.A., journalists and editors), working on themes pertaining to Indian Society, Culture, History and others.

More than 200 queries were answered.

FOREIGN CULTURAL CENTRES IN INDIA

House of Soviet Culture, Trivandrum

In cooperation with the Cine Rekha Film Society, the Centre arranged a talk on 'Influence of Soviet Films on World Film Industry' delivered by Shri S. Kumar on August 3, 1974.

A pictorial exhibition "Panorama of Friendship" (a survey of Indo-USSR Relations) was held at the Centre from August 8th to 23rd, 1974. The exhibition was inaugurated by Shri K. Karunakaran, Minister for Home Affairs, Government of Kerala.

The Centre also arranged an interesting talk on "Marriage and the Family in Soviet Union" by Mrs. Afanasieva Tatyana on August 17, 1974.

Twenty-three films were screened at the Centre during the month.

British Libraries in India

Shri M. J. Das, Programme Officer at Head Quarters, visited the British Libraries at Poona and Bangalore and had discussions with the Librarians on matters pertaining to the day-to-day work of the Libraries.

INDIAN CULTURAL CENTRES ABROAD

GUYANA

The staff artistes of the Indian Cultural Centre in Guyana

presented a 40-minute programme of Indian instrumental and vocal music from Radio Demerare under the programme *Geet Niraala* on 6th July, 1974. The programme was very well received.

The Cultural Centre presented a demonstration of Indian costumes at Bishops' High School, to raise funds for the Cathedral.

Shri B. J. Bhattacharjee, Instrumental Music Teacher, and six of his students participated in a three-hour programme organised by the Queen's College Music Society, on 8th July, 1974. The programme was highly appreciated.

Under the guidance of the teachers of the Centre some students went to Annandale and gave a music programme independently.

At the invitation of Mahila Mandalee, a local organisation of Indo-Guyanese ladies, the staff artistes of the Centre presented a programme of Indian classical music at Rose's High School as a pre-Rakhi celebration on 27th July, 1974. The programme included vocal music, sitar, sarod, tabla and Bhajan.

The students of the Cultural Centre presented a sitar recital and group songs on the occasion of Rakhi Day. The programme was organised by the Gandhi Youth Organisation.

The Cultural Centre organised two film shows in the Centre in which three documentaries each were shown to the students and the guests. The documentaries consisted of *Tabla* by Ustad Ahmed Jan Thirakwa, *Kathak through the Ages*, and *Railways in India*. The second show consisted of documentaries on tabla by Ustad Alla Rakkha, sitar by Pandit Ravi Shankar and *Cave Temples of India*.

Publications

The following journals were brought out during the month :

1. *Cultural News from India* : (English Quarterly Digest) July, 1974.
2. *Papeles de la India* : (Spanish Quarterly)—January 1974 issue.
3. *Thaqafat-ul-Hind* : (Arabic Quarterly)—January 1973 issue.
4. *ICCR Newsletter* : July 1974 issue.

ICCR Auditorium

During the month of August, the auditorium was used on three occasions for lecture-demonstrations of Indian Dance by Smt. Maya Rao, Director, Natya Institute of Choreography for the benefit of those who attended the Orientation Courses organised by the Council. The Natya Institute of Choreography also presented their ballet on Amir Khusro for a select audience, as a preview for the Amir Khushro centenary celebrations next year.

General Assistance

Many persons called at this office and were given advice and assistance including Mr. Ward Morehouse of Educational Resources Centre; Dr. Yogesh Atal of the Indian Council of Social Science Research; Shrimati Shanta Gupta of Italian Cultural Centre; Shrimati Mehta of Akhil Bharatiya Parishad; Shri P.K. Jain of Dehradun; Dr. Agasthialingam of Annamalai University; Kumari Uma Sharma, Kathak dancer; and Shrimati Kumudini Lakhia, Director, Kadamb, Institute of Dance, Ahmedabad.

Select Bibliography

BUDDHISM—PART II

Buddha's Early Life and Teachings

ALLEN, G.F.

Buddha's Words and Wisdom. London, George Allen & Unwin, 1959
88p.

According to the author, man is an insecure nonentity. His suffering is traceable to his ignorance, to his craving and clinging. Eliminate these desires and attachments which in turn will eliminate suffering.

AMBEDKAR, B.R.

Buddha and His Dhamma. Bombay, People's Education Society, 1957.
599p.

Buddha rejected all extreme forms of austerities. But to encourage a life of simplicity and a life of few wants he allowed his followers to take to some practices that would be helpful to the inculcation of these qualities.

BASAK, RADHAGOVINDA.

Lectures on Buddha and Buddhism. Calcutta, Sambodhi Publications, 1961. vi, 129p.

Critical exposition of the great teacher's sermons. Includes the master's life sketched with the help of materials culled from sprasely used sources and also an essay on the co-relation between Brahmanic Hindusim and Buddhism.

BURTT, E.A. ed.

Teachings of the Compassionate Buddha. New York, New American Library, 1955. 247p.

According to the Buddha selfish craving can be tamed by right understanding, right purpose, right speech, right conduct, right vocation, right effort, right alertness and right concentration.

CARUS, PAUL.

Gospel of Buddha. London, The Open Court, 1915. xx, 311p.

Buddhism is monistic. It claims that man's soul does not consist of two things, of an atman (self) and of a manas (mind or thoughts); that there is one reality our thoughts, our mind or manas and this manas constitutes the soul.

COOMARASWAMY, A.

Buddha and the Gospel of Buddhism. Bombay, Asia, 1956. xii, 370p.

Discusses the Gospel of Buddhism according to the Buddhist scriptures and considers the Buddhist systems in relation to the Brahmanical systems and Christian mysticism which afford the nearest analogies.

COOMARASWAMY, A.K.

Living Thoughts of Gotama the Buddha. London, Cassell, 1948. x, 224p.

Quoting copiously from the Buddha's teaching the author describes the story of Buddha's life in detail; with an analysis of training and relations with others he depicts how Buddha's life was a life of trial and tribulation.

DIWAKAR, R.R.

Bhagavan Buddha. Bombay, Bharatiya Vidya Bhavan, 1960. x, 200p.

Deals with the early life, first Sermon at Sarnath and the essence of Buddha's teaching. Compares Hinduism with Buddhism and outlines the causes of the decline of Buddhism in India.

BYLES, MARIE BENZE-VILLE.

Footprints of Gautama the Buddha. London, Rider, 1957. 227p.

This is the story of portions of Buddha's ministerial life. Further gives an account of the places which Buddha visited before and after his enlightenment for propagating the cause of Buddhism.

DUTT, SUKUMAR.

Buddha and Five After-Centuries. London, Luzac, 1957. xxiv, 259p.

The historicity of the so-called Buddhist councils, the place of the Theravada and its Pali canon in the Hinayana, Ashoka's actual relationship to Buddhism, the evolution of the Mahayana, etc., are some of the topics treated in this treatise.

GRIMM, GEORGE.

Doctrine of the Buddha. Berlin, Akademie-Verlag, 1958. vi, 413p.

Discusses the theme and the basis of the doctrine of the Buddha, in particular the truth arising out of suffering and the truth of annihilation of suffering i.e. Nibbana.

HEROLD, A.F.

Life of Buddha. London, Charles E. Tuttle, 1961. xi, 286p.

The vivid account of Buddha's life shows clearly how the daily life of a man who lived over 2500 years ago has become an inspiration not

only to millions of Chinese, Koreans and Japanese but also to increasing numbers of Westerners.

INDIA, MINISTRY OF INFORMATION & BROADCASTING.

Gospel of Buddha. New Delhi, Publications Division, 1961. xiv, 252p.

The Buddha derives the existence of a 'self'; he does not deny man's mentality, his spiritual constitution, the importance of his personality, in a word his soul but he does not deny the mysterious ego-entity, the atman.

JOHNSTON, E.H. *ed.*

Buddhaerite or Acts of the Buddha. New Delhi, Oriental Books Reprint, 1972. xx, 230p.

Gives a continuous narrative of the Buddha's life and mission, digvijaya of the Buddha recounting his conversions of being of every kind all over Northern India. It also reproduces the full extent of the Mahaparinirvana Sutra including the story of the First Council.

Last Days of the Buddha. Ceylon, Buddhist Publication Society, 1964. 100p.

Gives a good general idea of the Buddha's teaching, impresses upon his followers the necessity of putting into practice those teachings.

LUDOWYK, E.F.C.

(The) Footprint of the Buddha. London, George Allen and Unwin, 1958. 182p.

The book tells of the Buddha, his teaching and of the coming of Buddhism to Ceylon.

MAURICE, DAVID.

Lion's Roar. London, Rider, 1962. 255p.

A short but comprehensive anthology of what the Buddha taught as presented in the Pali canon.

Nava Nalanda Mahavihara Research Publication. Nalanda, Nava Nalanda Mahavihara, 1957. viii, 397p.

This volume contains articles of the staff of the Nava Nalanda Mahavihara. The first article is a monograph on the logical position of the absolutist. The problems discussed have not only an antiquarian value but a living interest for all students of philosophy.

PERCHERON, MAURICE.

Marvelous Life of the Buddha. New York, St. Martin's Press, 1960. 250p.

Life of the Buddha gives Western readers true insight into what for millions of people has become the way. In this book, the author offers an exquisite selection from the vast Indian and Tibetan Buddhist literature including sources unavailable to the general reader.

PIYADASSI THERA.

Buddha's Ancient Path. London, Rider, 1964. 239p.

The book consists of stories what the Buddha said. It is based on the four noble sufferings, which are the central conception of Buddhism.

RADHAKRISHNAN, S.

Gautama the Buddha. Bombay, Hind Kitabs, 1946. 68p.

Gives an account of the birth and important events of Buddha's life, the picture of the world in which he moved and the earliest form of his teaching. The stories of his childhood and youth have undoubtedly a mythical air.

THOMAS, EDWARD J.

Life of Buddha, as Legend and History. London, Routledge and Kegan Paul, 1949. xxiv, 297p.

The book attempts to set forth what is known from the records, and to utilize information that has never yet been presented in a Western form regarding the ancestry, the home and family, the birth of the Buddha, infancy and youth.

THOMPSON, EDWARD.

Youngest Disciple. Tenali, Rao, 1948. xiv, 183p.

Describes the story of the Buddha giving an account of the chief events of his life viz., the miraculous birth under the Sal tree, the prophecies of his great destiny, the great renunciation, the wanderings in search of truth, the first Sermon in the deer park at Sarnath etc.

Buddhist Philosophy

ALLEN, G.F.

(The) Buddha's Philosophy. London, George Allen and Unwin, 1959. 194p.

The author traces the origin of Buddhism in Brahmanism and fixes its relationship to Hinduism. He further describes and stresses the basic importance of Buddhist contemplation.

JOHANSSON, RUNE E.A.

(The) Psychology of Nirvana. London, George Allen and Unwin, 1969. 141p.

The psychology of Nirvana is the first attempt to fit all the diffuse explanations and pronouncements of the oldest scriptures together into a consistent picture and to relate this picture to modern Western psychology.

MURTI, T.R.V.

Central Philosophy of Buddhism. London, George Allen and Unwin, 1960. xiii, 372p.

This book is the first sustained attempt to present Buddhism, its philosophy and religion, from the standpoint of Nagarjuna's Samyata, the silence of the middle way.

SANSKRITAYAN, R.

Buddhism. New Delhi, People's Publishing House, 1970. 86p.

Gives an account of the contributions which Buddhism has made in the field of philosophy. Buddhist philosophy denies the existence of anything eternal and static in the world.

THOMAS, EDWARD J.

History of Buddhist Thought. London, Routledge and Kegan Paul, 1951. xvi, 316p.

This is a history of Buddhism which is also the history of the developments, schisms, corruptions and reforms which the system underwent as it spread in India and beyond and as it became accepted and re-interpreted by the most diverse cultures of Asia.

Buddhist Architecture

RAJANUBHAB, DAMRONG PRINCE.

(A) *History of Buddhist Monuments in Siam*. Bangkok, Siva Phorn, 1962. 52p.

Asserts the time of the establishment of Buddhism in Siam.

INDIA, MINISTRY OF INFORMATION AND BROADCASTING.

Buddhist Shrines in India. New Delhi, Publications Division, 1956. 108p.

Describes the four places viz. Lumbinivas, Gaya, Sarnath and Kusinagar which a pious believer ought to visit with feelings of faith and reverence.

Spread of Buddhism Outside India

BERNARD THEOS.

Land of a Thousand Buddhas. London, Rider, 1950. 520p.

A detailed account of a pilgrimage into the heart of Tibet and the sacred city of Lhasa which according to the author is the land of the thousand Buddhas.

BLOFELD, JOHN.

(The) *Way of Power ; A Practical Guide to the Tantric Mysticism of Tibet*. London, George Allen and Unwin, 1970. 255p.

The book deals with ostensibly picturesque and fruitful meditational methods of the Tibetan Buddhists. The general Mahayana background

is given together with details of the techniques, the purpose, the underlying theory of the Tantric forms of meditation.

DEVENDRA, D.T.

(The) *Buddha Image and Ceylon*. Ceylon, K.V.G. De Silva, 1957. 92p.

The book boldly suggests that the Buddha image originated in Ceylon. Not a single scholar has studied the Buddha image in Ceylon with any degree of attention. The book is a plea to them to do it now.

DUTT, SUKUMAR.

Buddhism in East Asia. New Delhi, Indian Council for Cultural Relations, 1966. xii, 225p.

It appraises the role and place of Buddhism in the different stages of their evolution in a broad and colourful sweep.

GANHAR, J.N.

Buddhism in Kashmir and Ladakh. Delhi, Prem Nath Ganhar, 1956. viii, 245p.

Traces the rise and fall of Buddhism in the valley and puts down the contribution that Kashmir has made to developments in the faith and in its propagation abroad.

KING, WINSTON, L.

(A) *Thousand Lives Away : Buddhism in Contemporary Burma*. London, Bruno Cassirer, 1964. 238p.

The theme of this book is the contemporary situation of Buddhism in Burma. Burmese Buddhism is composed of many heterogeneous elements. The author demonstrates in a way that they are from one organic unity from the quest for Nirvana to the worship of Pagodas and Nats.

SMITH, DONALD EUGENE.

Religion and Politics in Burma. New Jersey, Princeton Univ., 1965. xiii, 350p.

Examines in detail the interaction of Buddhism and politics in Burma. The author carefully considers Burmese attempts to relate Buddhism to the ideologies of nationalism, democracy and socialism.

WELLS, KENNETH E.

Thai Buddhism ; its Rites and Activities. Bangkok, Christian Book Store, 1960. viii, 320p.

Deals with Buddhism in Thailand.

Miscellaneous

BAHADUR MAL.

Religion of the Buddha and Its Relation to Upanisadic Thought. Hoshiarpur, Visveshvaranand Vedic Research Institute, 1958. 310p.

BENZ, ERNST.

Buddhism or Communism ; Which holds the Future of Asia ? London, George Allen and Unwin, 1966. 234p.

Examines the new role of Buddhism throughout Asia and Ceylon where Buddhism has been changed from a philosophy into an activist ideology of super nationalism.

DUTT, SUKUMAR.

Buddhist Monks and Monasteries of India. London, George Allen and Unwin, 1962. 397p.

A connected history of the Buddhist monks of ancient India, their activities, their monastic establishments and their contribution to Indian culture is available for the first time in this work.

DUTT, SUKUMAR.

Early Buddhist Monachism. Bombay, Asia, 1960. x, 172p.

The author has shown with a wealth of masterly scholarship how Buddhism was established and developed in India. His chapters on the Pratimoksha and Vinaya regulations of the monk community, their internal policy and communal life etc. are written from a scientific and historical point of view.

JAYATILLEKE, K.N.

Buddhism and Science. Ceylon, D.H. Jayawickrame, 1958. 30p.

Brings out similarities with the intention of showing that Buddhism teaches modern science and that the scientific revolution does not have the same adverse effect on Buddhism as it had on other religious traditions.

JOSHI, LALMANI.

Studies in the Buddhist Culture of India. Delhi, Motilal Banarsidas, 1967. xii, 538p.

Here is an authoritative and systematic record based on a close study of contemporary Buddhist, Brahmanical and secular literary texts and monumental antiquities of India together with the Chinese and Tibetan documents relating to the period.

LING, T.O.

Buddhism and the Mythology of Evil. London, George Allen and Unwin, 1962. 179p.

The aim of this book is to give a connected account of the demonology of the Buddhist Pali canon and to show its significance.

MALALASEKERA, G.P.

Buddhism and the Race Question. Paris, Unesco, 1958. 72p.

This pamphlet proposes to give in outline the Buddhist attitude to the problem of race and related questions.

MONIER-WILLIAMS, M.

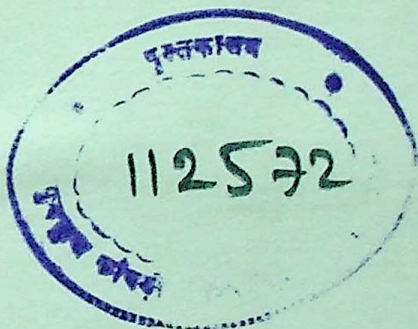
Buddhism in its Connection with Brahmanism and Hinduism and in its Contrast with Christianity. Varanasi, Chowkhamba Sanskrit Series Office, 1964. xxx, 563.

While describing the Buddha as a personal teacher the author in this book discusses among other things rise of theistic and polytheistic Buddhism, mystical Buddhism in its connexion with the Yoga, Philosophy, festivals, domestic rites etc.

STCHERBATSKY, T.

(The) Soul Theory of the Buddhists. Varanasi, Bharatiya Vidya Prakashan, 1970. 122p.

This small brochure is written by an eminent Russian writer who has discussed the much controversial question about the Buddhist denial of the existence of soul.



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